

frakcija

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Unlike the earlier educational models, whose basic feature was a strict classification into the segments of production, distribution, and accumulation, the new educational models, which have appeared only recently, problematize precisely that fundamental characteristic permanently upsetting the circular currents of knowledge: the number of subjects involved, the dynamics of exchange, and the definition of various types of knowledge, as well as the promise of emancipation in the broader context of production. It is that promise that has become crucial: for along with the essential openness towards realization in any context, there remains a latent possibility of falling into the trap of new disciplines or a representation of emancipation effects (e.g. through "programmed individuation").

The thematic issue of Frakcija seeks to indicate the complexity of education problem, especially in the field of artistic production and educational models that are formative in this respect regardless of whether they precede it, follow it as the conceptualization of certain practices, or occur in a sort of mutuality that we may describe with the formula "art as knowledge production". Beside presenting several concrete models (BMTL, PAF, East Dance Academy, Mobile Akademie, Everybody, Pragcible...) and the way they function, we have sought to indicate the shift in the very notion of knowledge, which occurs as the cumulative result of heterogeneous practices implemented by these various models. The texts marked by the logo of documents 12 magazines are a part of Frakcija's contribution to the collective editorial project linking 70 printed or electronic journals from all over the world (www.documenta.de).

Beyond the thematic bloc, although not entirely beyond the scope of the "highways of knowledge" theme, the reader will find several texts published only in Croatian or only in English. In these texts, Frakcija is joining the debate on the problem of "expansion of Performance Studies" and reviewing a new book from the Akcije series – Jan McKenzie, *Perform or Else*. The last contribution in this issue proposes some new answers to the challenge that we have been facing from the earliest days of our journal: in what way it is (at all) possible to respond to performance (re-act, re-construct, reflect) beyond the genre of criticism or analysis.

Za razliku od ranijih edukacijskih modela, kojih je temeljna oznaka bila stroga podjela na proizvodnju, distribuciju i akumulaciju, najnoviji modeli edukacijskih modela problematiziraju upravo tu temeljnu oznaku: stalno preokretajući cirkularne tokove znanja, broj subjekata koji su u njih uključeni, dinamiku razmjene i definiranja različitih tipova znanja. To u središtu postavlja kontekst proizvodnje običajne emancipacije. Upravo to obećanje postaje ključno, jer uz nesluhni otvorenost za realizaciju u bilo kojem kontekstu, u njemu ostaje latentna opasnost mogućnost padanja u zamku nove disciplinacije i reprezentaciju učinaka emancipacije (npr. kroz "programiranu individualizaciju").

U tematskom bloku ovog broja Frakcija pokušala je dati naznake kompleksnosti problema edukacije: navedbu u polju umjetničke produkcije i edukacijskih modela koji su za nju formativni, bilo da joj prethode, ključno da ne kao konceptualizacija pojedinih praksi, ili se događaju u onoj uzajamnosti koju označavamo sintagmom "umjetnost kao proizvodnja znanja". Uz predstavljajući konkretne modele (BMTL, PAF, East Dance Academy, Mobile Akademie, Everybody, Pragcible...) i načine njihova funkcioniranja, pokušali smo ukazati i na pomak u samom pojmu znanja koje se događa kao kumulativni učinak heterogenih praksi koje ovaj različit model implementiraju. Tekstovi označeni logom documents 12 magazines do su priloge Frakcija i kolektivnom uredničkom projektu koji povezuje 70 tiskanih i elektronskih časopisa iz cijelog svijeta (www.documenta.de).

Izvan tematskog bloka, iako ne u potpunosti van dometa teme "autocaste znanja", djelom samo na hrvatskom ili pak samo na engleskom jeziku, Frakcija se pridružuje razmatranju problema "impenzabilna proširenje studija" objavljujući komentar nove knjige u biblioteci Akcije Jan McKenzie (izvedb. ili anal. pojed.) te posljednjem prilogom u ovom broju nastavljajući nuditi nove odgovore na izazov s kojim se susrećemo od prvih prvih dana: kako je (uopće / otk) moguće odgovoriti na izvedbu (re-act, re-construct, reflect) refleksivno onkraj žanra kritike ili analize.

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Nekoliko ulomaka o obrazovanju

International Festival

S engleskoga prevela Marna Mladnov



I. Od utopije ondje i onda do djelotvornosti ovdje i sada.

Nije naka velika stvar ismisliti obrazovanje koje bi ispunilo barem jednu želju svih sudionika, ali kao što znamo, utopija je ondje i onda. Pokušavate su u amikulturu mogućnosti koje se mogu ostvariti i djelotvorno funkcionirati ovdje i sada.

Bilo je da raspave o obrazovanju na zvezde u pulsoj otvorenosti i vizijama i stavu sve profes, nego da se nastave kroz ideološki i etički i laboratorije utemeljene na raspoloživim sredstvima i strukturama.

Provesti diskurs koji općuje neku ideal i meta se i uz ručak, ali u ono da taj san zaobi poduhvat je koji traži i tvrdoglavost i velikodušnost.

Nada nije neko osobito okultno ubijanje, ali vjština na licu mjesta uvijek znači obnavljanje prema proizvodnji znanja.

Utopija do sada nije promijenila svijet, ali politika angažiranosti nedvojbena nam može pružiti mogućnost da oskusimo svijet na drugačiji način.

II. Od obrazovanja u izvedbi do izvođenja obrazovanja.

Otkar je uvijek jači od svoga sadržaja. Ne zanima ga do koje je mjere sadržaj radikalni, budući da će ovaj uvijek biti upisan u ideološki temarij koji taj otkar predlaže. Sve dok je obrazovanje usmjerenog tipa – obrazovanje u – ono će uvijek pretpostavljati znanje kao statično i općenito kao kontinuirano i robno, te stoga može samo posjedovati informaciju. Pomakom u pogledu na obrazovanje prema njegovim specifičnim izvedbenim aspektima mogu se preneti temeljni uvjeti njegove formulacije i omogućiti koncepti znanja kao procesalnog, specifičnog, općenitog i političkog.

usmjeren obrazovanje koje definiše nelo teritorij neobavezno mora reproduirati usmjerenost narave, običajno kao patenit, dok izvedeno ili izvedbeno obrazovanje u sebi i po sebi, je ontološki razni, detentativno reproduktivno i ekotomije i modaliteti distribucije. Ono stoga neobavezno destabilizira konvencionalne modele autoritativ i odzvanje obavezu protokola, koji omogućuje i suradničke načine proizvodnje i opstoj obaveznih izvora

Usmjerenost obrazovanje uglavnom homogenizira svoj teritorij kako bi održalo valjanost i danom kontekstu, kao i nastajda koje duguje određeno; tehnološki, tehnički, staju li: stručnom autoru

Za razliku od toga proizvodnje izvedbenog obrazovanja je heterogena: budući da daje prednost ispravcima u odzvanje na objave i postupku u procesu na rezultat. Ono se teg stizati vlastitom neprekidnom kontekstualizacijom i uključenošću u izvedbu kao mnoštvo strategija koje oblikuju njegovo specifični modaliteti aktivacije

Izvedbeno obrazovanje ne temelji se na onome što bi moglo biti izvedba, ili jezgri različite izdaje, nego na specifičnim postojanjima koji postaju izvedbom, drugim riječima, ono nije zasnovano na konvencijama prisutnosti i uključivanja ili na primjer: naravnih struktura, nego na tvorbama besjedivosti

III. Od individualnog programa do programirane individualizacije.

Prezadanje klasične umjetničke akademije, kao i njzavne elaboracije tehničkih sposobnosti u skladu s fordoškim ekonomskim sustavom i koristi onoga što je naskoro poznato kao individualni program, podrazumijevalo je programiranje za sudjelovanje u umjetničkom tržištu usmjerenom na premeštajnu suru s umjetničkom djela na umjetničkoj identitet i individualnu izvedbu. Ali "sloboda" izbora koju su predviđali takvi individualni programi usjevan je ponistila mogućnost emancipacije studenta, budući da je podrževala specifične procese proizvodnje identiteta koji su svojstveni neoliberalnim režimima. Taj proces implicirao je njegovo romanziraju sliku umjetničkog identiteta iako ne s obzirom na vanjsku konvencionalnu kapitalističku proizvodnju već radije u obliku specifičnih nuda koje je usvojo razvijeti kapitalizam, kao što je na primjer, ona romanzirano umjetnička kao reklame ili novog komercijalnog trika

Drugim riječima individualnom programu neizbježno nedostaju kategorije evaluacije i stoga je važno shvatiti radije kao identitetno programiranje bile je glavna funkcija poučiti studente kako da budu umjetnici, a ako i ne tome kako da budu umjetnici, a ono bitim kako da budu priznati kao umjetnici

Programirano individualizaciju ne treba brkati s revizijom klasične umjetničke akademije, nego je važno shvatiti kao promjenu metodologije obrazovanja u okviru proizvodnje, uključujući važnijem dakora i intenzivna iskustva učena, koj pomažu studentu da se uključio u proces individualizacije neovisno o specifičnim područjima proizvodnje identiteta

Takva iskustva učena podrazumijevaju oscilaciju između konjunktivnog ("i") i disjunktivnog ("ili") predajavaju subjekti da se vrati na iskustva i serijalno ih protumači. Upravo se u toj oscilaciji dinamično subjekti može naći i u slici i izvan slike. To aktivira neoprognezi na konjunktiv i izvanje iskustva koja subjekti tog iskustva nekadno prepoznaje i kontinuiru

Ta oscilacija radi mogućnost proizvodnje događaja, ali ne u smislu kauzalnosti nego kroz izvedbu znanja kao nečeg stranog. Takvi procesi proizvodnje znanja, koji su slobodno konjunktivni i disjunktivni, mogu objeći nametanje određenih procesa oblikovanja identiteta u korist postojanja režime ili programirane individualizacije

IV. Od studenta do sudionika.

Sustav individualnog programa potiče konvencionalnu pamenost: homogenosti proizvodnju krše nedostatci kritične evaluacije. Uspjeh ili izvanost studenta ne mogu se objeći: budući da bi to obziruju jedincu učeno redundantnom, ali se umjesto toga evaluiraju njegovoj/jezbe sposobnost uspjehne izvedba unutar znanoga konteksta

Temeljne osnove individualnoga programa u konvencionalnim hijerarhijskim institucijama podrazumijeva da se student uvijek ostati student, koliko god individualizirao. To čini

uvjeta zajedno daju predst o aktivnom studentu, namu aktivnom u odnosu na ono što je nepoznatljivo i protumačivo studentu kao pojedincu koji treba vodstvo

Aktivni student izvodi akciju. Akcije su ponovljive i pretpostavljaju određene protokole za prozračuju i vještđovanje koj su po načelu racionalni i linearni te pokazuju da student konzumira obrazovanje u pripostavljenom režimu. Aktivni student pravi informaciju

Ze ratuju od toga, aktivacija ne nudi nikakav oblik, ideološki ni idejn, nego ostaje nepjena u pogledu izbora, preode i smještaja iskustva. Budući da nosi minimum sadržaja

To pretpostavlja iskustvo učenja koje inoito nudi samo aktivacijske oblike, variraju u jedni očeđaje kroz vrijeme, ali nije samerano na subjektivu spoznaju, nego na prijemivost na tjelesne podržaje. Bila ona pozitivna ili negativna. Aktivacijske oblike su očetih znakovi koj aktiviraju stvarnu blesnu prijemivost umesto da reproduciraju neki oblik ili prenose određeni sadržaj. Aktivacijske oblike ponu tjelesnopočinca da neminovno uzise svoju usklađenost s afektivnim modulacijama na vlastit, jedinstven način

Aktivacija označava znakove bez značenja. Doda li do znaka, sledi aktivacije produžujuo situacije duž linije biaga. Iskustvo je dinamično prikupljanje aktivacije koje jamo konstruirat vlastne senzujkog razvijanja i pokrece stvarnost situacije

Raznovrsnost dobivenih aktivacija nudi svietom uključenom pojedincu mogućnost da se pobodiše subjektivno u odnosu prema drugima, budući da podrazumjeva trenutak refleksije nakon iskustva, retrospektivni pregled koj uključuje aktivaciju kao sklop akcije

Sudionik aktivacije proizvodi vlastite sposobnosti i zaslje u odnosu prema sklopovima situacije koje su uključene u procese aktualizacije. Aktivacija stavlja u pokret neizmjerne pojke znanja kroz koje se subjekt uključuje u proces postajanja, namu u proizvodnju znanja

Taj pristup zahtjeva etički pomak s različitosti i mnogostrukosti na specifičnost i mnoštvo. On uključuje preformuliranje sudjelovanja kako bi se izbjegle poteškoće s održivošću koje podrazumjeva nihanantna vremenost mnoštva. Početku je očaj znanj u uvesti protokole donošenja odluka koj će biti dostojni i u proceduralnim i u operativnim modalitetima proizvodnje, a neće nastatki hijerarhije i funkcionalne institucionalne otkriv

Stoga bi svaki sudionik, neovisno o svojem položaju i kontekstu, trebao biti uključjen u isti sustav pregovora. Nejednakosti će i dalje biti, ali će one dobiti znatno prijetnarije manifestacije u skladu s intenzivnom uključenošću koj sudionik igrajućara i njegovim/razinom voljošću da otkriv i konstruira nove odnose. To ne znači bi nikakve hijerarhije sposobnosti, neovisno o tome jesu li ona dekurzivnog, zvečabanog ili tjelesnog karaktera

Jednakost podrazumjeva proces, a emancipacija postaje egvanom te jednakosti prinde. Jednakost nje dana nbi je tretana, ona se vjrtba, ona se izvodi

V. Od nadzora do discipline.

Samoizolirani, alternativni i lokalni obrazovni modeli, nekod radikalni i uvjerljivi, danas su se potpuno asimilirali u vladajuće neoliberalne okvire proizvodnje. Kritični pojedinac danas je kreativni ulog koj pruža dodatnu legitimizaciju društvu nadzora koje je hiperdinamično, kratkoročno, neprobno, globalno i djeluje kroz razliku u stupnju

Svođine, dugorođine, prozima, lokalna i pojedine emancipacije, djelatne kroz razliku u vrsti, kao pedagoški model naspram modela nadzora, nekod je bila nuzni otklon od disciplinarnoga, a danas se poklupa s individualizacijom tehnike i nastankom ideje mnenjarnoga primjerice, u likovnoj umjetnosti (pomak pozornosti s onoga što se prikazuje ili predstavlja na način i njegovu izvedbu)

Taj je pomak simptomatičan za postfordovske okvornje i nužan za razvoj umjetničkih prakisa, ali danas se mora pažljivo preispitati kako bi se ponuila onaj obrazovanje u umjetnosti koje 1. izbjegavaju daljnju korporizaciju obrazovnih jedinica, 2. izbjegavaju stjeđnečavne studenete zbog totalitarne otvorenosti, 3. stimuliraju emancipaciju objektiviranjem iluzije kako smo "ovdje svi jednaki", 4. predstiraju kolektivnu spru lokalne evaluacijske modalie

Dies koj su samoinični pokreti osobito snažni tješom 60-ih godina u stajz su mjarli integrirale globalne tržišne okvornje na danas predstavljaju zemljivu osnovu, u neoliberalizmu. Režim nadzora daju poticaj uplivo uključivanjem, iluzijama emancipacije i hjaranom lateralizacijom, omogućujući svojim građanima/studentima u najboljem slučaju tek izmijanjje, ali nikada i borbeni intenzitet glase

To je miješanje neartikulirani zvuk grmluže koji podržava poluju, dok glas uvodi obećanje pokrića. Njegov uzlaz žrtku dajeju ovisnost o automatu koji će ga dopuniti i proizvodi neurbično potomstvo od infinitum. Nadzor je jednodimenzionalni stroj bez kakve ogleda za liniju bjege, ali proizvod beskonačnu bajru radika koja su odobrena pod menom tolerancije.

Taj stroj, koji je sposoban mjeriti vrijeme sadržajnosti, vrijeme društvenog angažmana subjekta, ali ne i subjektov doprinos, te ne nudi nikakvu mogućnost za transverzalno djelovanje, nužno je zamjenjiv naziv konstruiranih naprave koja će vršiti strojno odričivanje (ampowerment). Dok se podložnost odnosi na društvenu identiteta ili globalne osobe, strojno odričivanje sastoji se od mobilizacije i modulacije pred-individualnih, pred-kognitivnih i pred-verbalnih komponenta subjektivnosti, uzrokujući osjećaje, zamjete i osjete koji nisu dodjeljeni nijednom subjektu. Strojno odričivanje, za razliku od meluče ekonomije nadgornog stroja, povlači infra-personalne i infra-socialne elemente zahvaljujući molekularnoj ekonomiji bajla, koju je teško odričavati uz stratičizirane društvene odnose. A pak, strojnost se ne sastoji od glednih odvratnosti, nego ga valja konstruirati kao molitveno pojednostavljeno: inkompatibilnih i nadričenih te stoga disciplinarnih i transverzalno djelovitih, koje povezuju materijalne i semiotičke elemente iz neartikuliranih, neimenovanih i nepodložnih sklopova ulaznih točaka kako bi se konstruirala politička, ekonomska i estetska naprave u kojima će se moći testirati egzistencijalna transformacija. To podrazumijeva politiku eksperimentiranja, koja je upravisna u disciplinarnim tehm kričnim pojedinačnosti upravo zbog toga što proizvod varijablu kao unutrašnjost, zbog njena uvrstavanja na razvoja rasti moći i znanja, te je istodobno mjesto otuđenja i nove strasti.

VI. Od reprezentacije do prakticiranja prakse

Uvijek obrazovno nastojanje s ambicijama koje nadilaze oblikovna, odnosno tehničko učežavanje dostupno konsekvitnim protokolima, nužno se bavi pripremom studenta za aktivnosti opće prakse, na primjer, za život koreograf.

Budući da predstavlja praksu, ta priprema neizbježno poprima kazališna svojstva, a žadice ili ugovor koji se daju studentu djeluju na osnov kao da, to jest, na osnov prihvatanja da nešto jest:

Ovak i motiv takve reprezentacije nužno se idealizira, budući da je razin kapital upravo održavanje potlikih, mišičnih, hezitičnih i uspjehnih oblika, što istodobno djeluje kao elementi koji privlače i obrazovanju. Ta idealizacija istodobno ovisi o razdvajanju od drugih oblika orikulacije namim teritorijem kako se ne bi proizvela prijetnja, odnosno obrazovanje se mora distancirati od općih ekonomija.

Sveko nastojanje da se studenta pripremi za život u praksi s pomoću reprezentacije koja kao da mirat će prema tome, suprotni učinak: student će se osjećati prevaranim i zavedanim.

Stoga predlog obrazovanja koje ima ambiciju pridonijeti obnovi i širenju opće prakse uključuje kombinaciju pojedinačnih sklopova

1. sklopova spoznatih iskustava koji nisu povezani s praktičnim primjenama, nego se bave metodološkim, epistemološkim i onto-etiološkim pitanjima, to jest pedagogije koncepta koje razumje pripremljivo ili učenje iz reprezentativske logike poučavanja, čime ga premdreom sub-representativske kontemplacije ili sklanjanja pojedinačnosti, sposobnošću odvijanja materijalnih shematizama ili prostorno-vremenskog dinamama iz studentovih ili sudionikovih surerata s vanjskim mišljenja

2. sklopova stvarnih pripremljiva: izuzetih iz učenja i pridruženih situacijama in situ, gdje se vrši praksa u kojoj student postaje sudionikom aktivacije, upisanim u molitveno inkompatibilnih proizvodnju znanja

To podrazumijeva da je individualizacija prakse nehotična svantura, pomak u proizvodnju znanja koji povećuje osjetljivost, pamćenje i razum mišljenja sa svim okolnostima i nastojanj koji su potrebni. Zbog ove prakse, dakle, izbjegava empirijsku aktualnost rješenja koje bi nastojalo povisiti subjektivnost prototipika ili studenta s pojedinačnim točkama oja kako bi se stvorilo problemsko polje

Posljedovanje informacije u zajedništvu s kontoproduktivnim modulom reprezentativskih praksi (kao da), stoga može preciz u praksi nekog teritorija, takoreći kao način na koji djelovnije djeluje

VII. Od stabilnih struktura do dinamičnih resursa

Porevianje u jeziku učinkuje stanje stven

Koliko godina trebamo poravnati fiskule o negativnim trendovima u sponzorstvu i finansje o tome kako nam je budžet strasno ograničan prije nego što kontrakcija energije probije svoje olove?

sveta godina neće biti bolja. Mi to znamo, ali ekonomija kulturnog sektora još uvijek se nije bitno promijenila. Također znamo da nam uskraćuje na trenutnom kursu, nego dajući nešto osim jada, samozastojanja, oporčenja i nereguliranih izlaza o radikalizmu.

Ono što je nužno nije onih nešto bolje i drugačije. Kulturni sektor opstati će samo ako se odinost u svjetlu kulturne djelatnosti smjene u temelju i ako se ovi isti vide na buduću raspoložive prema kategorijama. Sjednica je vrijeme za promjenu, vrijeme kada naprotiv treba revolucijomno izmijeniti nešto poslovanja kako bi se osigurala prednost i sprječavanje da nezavisnost jednostavno ne spada u nepoštu.

Mislim da instrukcije i većina konvencionalnih korporativnih ekonomija nakon početne faze ekspozicije nezadovoljne dobivaju pomak naglasak u dinamičnim resursima na statičnu strukturu, to jest u novocije i stvarne ekspozicije na održavanje tvrdih struktura na sve više administrativne menadžerske zahtjeve na minimalnu procjenu i plati na orijentaciju prema širokom spektru ciljeva.

Taj je pomak posrjan s obzirom na preopoznavanje održivost i opstojnost, ali u istoj mjeri oneta procese heterogenizacije, literarne protokole odlučivanja i one odobro prema gore, kao i umnogavere izvan odobro i onog područja, drugim riječima, taj pomak homogenizira protokole distribucije, odgovornosti i ovlaštenja.

Svrha mena obrazovanja ovisi o lokaciji i različitim vidovima okupljanja i uslijed toga o situacijama koje su povezane sa statičnim troškovima. U obrazovnoj sredini koju u osnovi podstavljaju digitalne mreže te su kategorije popunile novo značenje i često više nisu relevantne za aktivno sudjelovanje studenata. Značen do studijskog iznosa ubrzo danas se odvija preko interneta. Što je dalje struktura ubrzo suvremena. U skladu s time, analize se sastoje u prepoznavanju onih koje teže održavanju i tak umnogavere statičnih struktura.

Određeni tipovi obrazovanja ovisi o specifičnim prostornim uvjetima, ali njih je moguće potpuno drugačije nego kroz centralizirane institucije, na primjer koristeći se decentraliziranim privremenim kreativnim grupama i umnogavere struktura bolje koriste, na primjer, aktivna kreativna zajednica. Možda bise sustavom i dosljednom primjena obrazovnih ekonomija na postojeće strukturu i na generat vrlo male i neformalnije institucije mogli izbaci izmijenjena mobilnost konvencionalnih institucija kao i ograničen i linearni vidov promjena?

Pogledajmo malo ukupne troškove za jednog studenta, uključujući osobije struktura i razmatralimo o načinu na koji bi se iste te ekonomija mogla upotrebiti za razvoj i dodatno poticanje već aktivnih sudionika na tom polju. To se može postići bez institucionalizacije ekonomija, odjeljajući studentima odnosno sudionicima raspoložive institucije, tvrtke, knjižnice i druge slične kapacitete u proizvodni iznaci koje procijene studenti i drugi aktivni subjekti obrazovnih ovisni te brojno načine alokacije i aktivne ekonomije u skladu s mogućnostima i uvjetima koje određuje nosač rasporeta.

Ekonomije s istim svojstvima u ovisnosti su od toga da postanu iznaci usmjerene na tržište, ali u odgovarajuće regulirane modi da funkcioniraju kao samoupravni sustavi u kojima se sudionici ogran vati jedni druge dijagonalno kroz zajedničke interese, osobito u organizacijama gdje se položaj studenta neizbuz koristi sudjelovanja.

Struktura se ne mogu izbaci, ali ovi uvijek sledi djelovanje. Struktura prodaje i predverbalnih, efektivnih stanja i razni odlike da reprezentiraju. Da ovi dva je ponikvan je aktivnoje, ali moguća je artikulirati značenje nekak situacija jedno u odnosu prema djelovanju koje ima za cilj rješenje promjene. Predložiti drugačije područje obrazovanja podrazumijeva nove vidove subjektivizacije, koje je i potiču egzistencije na. Modal obrazovanja koje će pomaknuti perspektivu u diferencijalnih tenancija strukturalne alokacije na dobrobitnu, heterogenu alokaciju u dinamične resurse model je kojeg naglašava mogućnosti novih vidova subjektivizacije za sve sudionike, kao i za kontekstna djelatnika i nove institucionalnosti.

VIII. Od onoga što je "za njih" do onoga što je "za nas"

Usmjeravanje proizvodnje uvijek je složena stvar, baš kao i procjena političke i društvene relevantnosti i potancija. Ako država upravlja obrazovanjem i jmo za taj njegov je usmjeravanje redundantno. Križnost vaju pozivati u drugim vidovima. Obrazovanje je produktivno kao upravljanje, što znači daje procjena na osnovi učinkovitosti nedovoljno složena i da bi trebale biti razvijati algoritma koji se oslanjaju na koristeći vrijednosti i sposobnost transformacije.

Što se tiče alokacije ekonomija, kreativnog investiranja, odstupanja od osobne i umjetničke prakse te produženog trajanja obrazovnih operacija u usporedbi s npr. konvencionalnom proizvodnjom, važno je odrediti putanje upotrebe.

konvencionalno se smatra da obrazovanje podučava studente i slušatelje, dok je njihova odgovornost za odabir i prosječne tradicije, nastajanje tehnika itd. Ali koji argumenti idu u prilog zajedničkoj aktivnosti sudionika: kao što su tumači i autori, koje bi kompromitirale svoje aktivnosti "za njih", osobito kada je obrazovanje do te mjere instrumentalno i ovisno o sponsorskim strukturama, koje neizbježno proizvode slabu i konzervativnu strategiju?

Čarvovski digne ova je polazna točka "za nas" koji su dakle u skladu s onima što sam ranije rekao, predstavljaju prijedlog koji može uključiti i ovladati mnoštvo praktičnih korisnika u soku s minimumom provjerenih struktura za administraciju.

Neka je odgovornost, a također i prilika, upušti se u takvu avanturu, ako nas ona doista dovodi u opasnost i predstavlja odstupanje od dogovorenih i univerzalnih ideja o obrazovanju. Njegov odnos prema individualnosti i protokolima proizvodnje znanja, pri čemu je obrazovanje biće ugodnije nego uopćenito postojećega. Izgradnja aspiracija koje se definiše kao oprema, kao oruđe i također i nemac: povećanje materijalne i semiotičke elemente nedostupnih, nezrelih i neprovjerenih stupova vlastnih točaka kako bi konstruirali političke, ekonomske i estetske naprave za sprovođenje egzistencijalne transformacije.

Svaki pojedini slučaj izglednije postavlja opipljiv dragi ili promešana i stvarana "zlohotnost" kao suprotnost dobrohotnosti koje će, koliko god bila vezana i afirmativna, omogućiti dogovornu proizvodnju.

Počeno smatram da obrazovanje za nas je odeti počest onima što nas preživje da izbjegnemo dobrohotnost i dogovornu mišljenje te da ustremito na zlohotnost, čija je temeljna brega preispitati pouzdanost prihvatnje i dati prednost otvorenoj, spekulativnoj operativnosti koja će nam omogućiti da se usudimo proći ovim putem pitanja koje nam je dala snagu i obavezalo nas da nastojimo kako proizvoditi nezavisnost onjda gdje vlada vezanost.

Ovaj tekst objavljujemo kao prilagodbu projekta dokumenta 17. majstora. Prilagođeno je da sudjeluje u projektu dokumenta 12. majstora, kolektivnom uređenom projektu koji pokriva prilozi 78. teksta i od 1. do 10. teksta te drugih mrežnih izvora. Dokumenti 17.

17. majstora
17. majstora

17. majstora

Some Paragraphs on Education

International Festival



I. From Utopia There and Then to Efficiency Here and Now.

It isn't such a big deal to conceive of an education that would fulfil all and every desire of all those who are involved, but as we know, utopia is there and then. The difficulty lies in articulating those opportunities that can be realized and function effectively here and now.

It is essential that discussions on education should not end in mere openness, visions and anything goes, but rather continue in ideological and ethical elaborations based on the means and structures available.

To produce discourse that describes an ideal is something done over lunch, but to live the dream is an effort that takes both stubbornness and generosity.



Hope isn't such a great learning experience, but probing on the spot always means opening towards knowledge production.

So far, utopia hasn't changed the world, but a politics of engagement can definitely offer us the opportunity to rehearse the world in a different way.

II. From Education in Performance to Performing Education.

A frame is always stronger than its content. It is indifferent to the extent in which the content is radical, since the latter will always be inscribed in the ideological territory proposed by the frame. As long as education is directional – an education in – it will always imply knowledge as static, general, consensual and a commodity, which is why it will only be able to facilitate information. Shifting the perspective concerning education towards its specific performatives can alter the fundamental conditions of framing and allow for concepts of knowledge that is processual, particular, dissentual and political.

Directional education defining a territory must inevitably reproduce consolidated knowledge, licensed as proprietary, whereas an education that is performed or performing in and of itself, on an ontological level, deinstrumentalizes such reproductive economies and modalities of distribution. Therefore, it necessarily destabilizes the conventional models of authority, performing an open protocol that allows for collaborative modes of production referring to open source.

Directional education essentially homogenizes its territory in order to maintain its validity in a given context, as well as its legacy that is due to a particular technology, technique, style, or a powerful author.

Contrary to that, performing education has a heterogeneous production, since it puts means before ends, process before result. It is legitimized by its own continuous contextualization, by its engagement in performance as a plurality of strategies formed by its specific modalities of activation.

Performing education isn't based on what performance, with its different expressions, could be, but on the way in which specific potentialities become performance. In other words, it is not based on the conventions of presence, embodiment, or e.g. narrative structures, but on the formations of immateriality.



III. From Individual Program to Programmed Individuation.

The decline of the classical art academy, with its elaboration of technical abilities during the Fordist system of economy, in favor of what is widely known as individual program, supposedly entailed preparing the student to participate in an art market based on a relocation of auct from the artwork to the artist's identity and his or her individual performance. But the "freedom" of choice presupposed by such individual programs, actually cancelled the opportunity of students' emancipation, since it supported specific processes of identity production enshrined in the neo-liberal regime. This process implicitly nourished a romantic image of artistic identity, though not with respect to an outside of the conventional capitalist production, but rather in the form of specific niches assimilated in late capitalism, such as that of the romantic artist as a sales argument or gimmick.

In other words, individual program, with its inevitable lack of assessment categories, should be understood in terms of identitarian programming, its main function being to teach the students how to be an artist, and if not how to be an artist, then at least how to be recognized as one.

Programmed individuation should not be mistaken for a revision of the classical art academy, but as an alteration of methodology towards education in terms of production, which includes multidirectional discourse and interactive learning experiences, through which the student can engage in individuating processes independent of specific territories of identity production.

Such learning experiences imply an oscillation between the conjunctive ("and") and the disjunctive ("or"), forcing the subject to return to the experience and interpret it retroactively. It is in this particular dynamic that the subject can find himself or herself both within the image and outside of the frame. This activates an indefinite series of constellations or states of experience that the subject of the experience recognizes and consummates after the fact.

This oscillation generates the possibility of event production, not in terms of causality, but through the performance of knowledge as something foreign. Such processes of knowledge production, simultaneously conjunctive and disjunctive, can avoid reinforcing particular processes of identity formation in favor of a becoming or programmed individuation.

IV. From Student to Participant.

The system of individual program reinforces conventional literacies and homogenizes the production through its lack of assessment criteria. The student's success or brilliance can not be created, since that would render the educational unit redundant; instead, it is his/her ability to perform successfully within a known context that is evaluated.

The fundamental base of individual program in conventional hierarchical institutions implies that, however individual, the student will always remain a student. Together, these two conditions give preference to an active student, that is, active with respect to what is recognizable and interpretable student as a subordnate individual in need of guidance.

The active student performs action. Actions are repeatable and entail certain protocols of production and evaluation that are inherently rational and linear, which indicates that the student is consuming his or her education within a pacifying regime. The active student is regurgitating information.

Activation, on the contrary, presents no form whatsoever, be it ideological or doctrinal, remaining vague as to the source, nature, and location of the experience, and carrying a minimum of content.

This entails a learning experience that distinctly offers only an activation context, a variation in the intensity of feeling over time, addressing the intubility of the subjects' bodies' (positive or negative) rather than their cognition. Activation contexts are perceptual cues that directly activate the bodily responsiveness instead of reproducing a form or transmitting a definite content. Activation contexts invite the bodies/individuals to inevitably express their attunement to affective modulations in their own, unique ways.

Activation means signals without signification. If a signal triggers, the activation follows, extending the activation along a line of flight. Experience is a dynamic gathering of activation, assuring the continuity of its serial unfolding and moving the reality of the situation.

The diversity of resulting activations offers each of the engaged individuals a possibility to position himself or herself subjectively in relation to others, suggesting a moment of reflection after the experience, a retrospective review that consolidates the activation into a set of actions.

The activation participant produces his or her own competencies and desires in relation to various sets of situations that are involved in actualization processes. Activation sets in motion indissoluble fields of knowledge, through which the subject engages in a process of becoming i.e. the production of knowledge.

The approach requires an ethical shift from difference and multiplicity to particularity and multitude. It involves a reformulation of participation in order to avoid difficulties of sustainability implied by the inherent temporality of multitude. Initially, the objective is to invent and introduce the decision-making protocols that are consistent in both procedural and operational modalities of production rather than to dissolve the hierarchies and the functional institutional frames.

Each participant, independently of his/her position and context, should therefore be inscribed in the same system of negotiation. Inequality will not be canceled, but will be given distinctly temporary manifestations, according to the intensity of engagement communicated by the participant and his or her willingness to discover and combine the new relations. There should be no hierarchy of capacity regardless of whether it is of a discursive, performative, or bodily character.

Equality implies process and emancipation becomes conscious of the equality of nature. Equality is not given, nor is it claimed, it is practiced, it is performed.

V. From Control to Discipline.

Self-precious alternative and local educational models, once radical and conditional, have today become entirely assimilated in the governing neo-liberal modes of production. Today the precarious individual is a creative asset that offers additional license to the society of control, which is hyper-dynamic, short-term, opaque, global, and operating through the difference of degree.

The once necessary departure from the disciplinary i.e. static, long-term, transparent, local, and enabling emancipation, which operates through the difference in kind, that is pedagogical models versus modes of control coincided with the individualization of technique and dissolved the notions of material, e.g. in the visual arts (a shift of attention from what was depicted or represented to how it was done, to its performance).

This shift is symptomatic to the post-Fordist economies and imperative for the development of artistic practices, but today it must be scrutinized in order to offer education in art that will: 1. Avoid further corporatization of educational units, 2. Avoid the leveling of students due to a totalitarianism of openness, 3. Stimulate emancipation by avoiding the illusion that "here we are all equal," and 4. Adopt consecutive, common, and local assessment models.

The voice acquired by these self-precious movements, especially during the 60s, has to this same extent been adopted by the global market economies and began to function as a catchy edge to neo-liberalism. Control regimes produce the momentum precisely through incorporation, illusions of emancipation, and pretence of lateralization, offering to their citizens/students at best the opportunity of a murmur, but never the agonistic intensity of a voice.

This murmur is the articulate sound of complaint considering the police, whereas a voice gives the promise of politics. Its expression means further dependency on an allowing authority reproducing neurotic offering ad infinitum. Control is a univocal machine without the prospect of any lines of flight, producing an endless stream of differences that are sanctioned through tolerance.

This machine, which is able to measure the time of presence and the time of social engagement by the subject, but is unable to measure the subject's contribution, offering no opportunity to function transversally, must be substituted by a series of constructed devices performing machine empowerment. While subjection concerns social selves or global persons, machine empowerment consists of mobilizing and modulating the pre-individual, pre-cognitive, and pre-verbal components of subjectivity, causing affects, positions, and sensations unassigned to a subject. Contrary to the molar economy of the control machine, machine empowerment connects the intra-personal and inter-social elements owing to a molecular economy of desire, which is difficult to maintain within stratified social relationships. Yet, the machine does not consist of smooth absences; it must be constructed as a multitude of particulars, incommensurable and superimposed, and therefore disciplinary and functioning transversally, which links material and semiotic elements from the non-discursive, unritable, unrepeatable sets of entry-points in order to construct political, economic and aesthetic devices where essential transformation can be tested. This implies a politics of experimentation inscribed in a disciplinary regime of particulars, which is critical precisely because it produces the outside as an inside, because of its insistence on the expansion of power and knowledge, which is simultaneously a place of alienation and of new happiness.

VI. From Representing to Practicing Practice.

All educational endeavor with ambitions superseding strict formation, that is technical training inaccessible through consecutive protocols necessarily engages in preparing the student for activities belonging to general practice, for example a life of choreographer.

This preparation inevitably takes on theatrical features, since it represents practice while the assignments or contracts proposed to the student function on the as if basis, i.e. as preferred.

The design and motif of representation must inevitably be realized, since its capital is precisely the maintenance of desirable, mystical, heroic, and successful positions, which simultaneously acts as an attractor to education. This idealization concurrently depends on the separation from other modes of circulation on a territory in order to avoid a threat, which means that education must be detached from all common economies.

Every attempt to prepare the student for a life in practice through representations of as if type will consequently have the opposite effect: the student will feel deceived and misled.

Proposal for an education that aspires at contributing to the renewal and expansion of general practice therefore involves combining particular:

1. Sets of knowledge experiences that are disconnected from practical applications and concerned with methodological, epistemological, and onto-epistemological questions instead, i.e. a pedagogy of concept that subtracts apprenticeship or learning from the representational logic of instruction, turning it into a matter of sub-representational contemplation or rather contraction of singularities, into the ability to extract material schematisms or spatiotemporal dynamism from the student's or participant's encounters with the outside of thought.

2. Sets of actual apprenticeships, subtracted from learning and attached to in situ situations of practicing practice, in which the student becomes a participant of activation, inscribed in multitudes of (incompatible) knowledge production.

This implies that the induction of practice is an involuntary adventure, the movement of knowledge production that links sensibility, memory, and then thought with all the cruelties and violence necessary. As a result, practicing practice avoids the imperial actuality of a solution that would endeavor to link the subjectivity of an apprentice or participant to the singular points of the objective in order to form a problematic field.

Facilitation of information coupled with the counter-productive modus of representing practices (as if), can accordingly be passed to the praxis of a territory as so to say: what the doing does.

VII. From stable structures to dynamic resources

Repetition in language consolidates strata of affects.

For how many years do we need to repeat catchphrases on negative trends in subsidies, and we have a very tight budget? How many before the contraction of energy is bursting its seams?

Next year will not be better. We know that but economies within the cultural sector are still not changing significantly. We also know that to continue will bring nothing else than misery, self-pity, bitterness and forced illusions of racism.

The imperative is not to do something better or differently. The cultural sector will only survive if the circumstances and conditions for cultural activity and engagement change fundamentally and distribution of power is de-compartmentalized. Time for change has arrived, time to simply revolutionize ways of doing business in order to gain leverage knowing that independence is just not part of the deal.

Networks, institutions and most conventional corporate economies, after an initial expensive phase, unavoidably experience a shift of impetus from dynamic resources towards static structures, i.e. from innovation and creative expansion to maintenance of hard structures, growing administrative and managerial requirements, minimal risk-assessment and wide-spectrum target orientation.

This shift is preferential in relationship to recognition, sustainability and accountability to the same extent as it impairs processes of heterogenization, down-up or lateral protocols of decision making.

proliferation outside named and given territory, i.e. this shift homogenizes protocols of distribution, accountability and authorization.

Modern education has been dependent on location, distinct modes of gathering, and consequently on structures connected to static costs. In an educational environment fundamentally supported by digital networks, these categories have taken on a new meaning and often lost its relevance for the students' active participation. Today, a significant part of the students' learning experience is taking place over the Internet, which has rendered yet other structures abundant. Analyses accordingly involve identifying forces that strive for the maintenance, or even proliferation of static structures.

Certain types of education depend on particular spatial conditions, but these can be facilitated in different ways than through centralized institutions: e.g. using outsourcing, temporary short-term contracts or investment and proliferation of structures used by for instance active creative communities. Perhaps a systematic and consistent implementation of education economies into existing structures and generatively smaller and more informal institutions could help circumvent the conventional institutions' reduced mobility, the restricted and linear modes of change?

Study the total cost of a student including staff, structures etc. and consider how the same economy could be used to enhance and offer further momentum to already active participants in the field. This can take place without institutionalizing the economy, by assigning the students, i.e. participants, certain subscribing institutions, companies, choreographers and other suitable capacities of knowledge production (qualified by the students and other active agents in the educational framework), and by choosing how to allocate and activate economies in response to the facilities and conditions proposed by hosting capacities.

Economies with such characteristics risk becoming strongly market oriented but can function with proper regulations as a self-regulatory system where participants evaluate each other diagonally and through shared interests, especially in an organization where the position of the student is abandoned in favour of participation.

Structures cannot be escaped but will always succeed action. Structures emerge from preverbal affectual states and are coming into representation. Action is the repetition of activation, yet it is only possible to articulate the meaning of a situation in relation to an action undertaken to transform it. To propose a different territory of education implies new modes of subjectification, which is both political and essential. A model for education that shifts perspectives from defensive tendencies of structural allocation to benevolent heterogeneous allocation in dynamic resources is one that emphasizes opportunities for new modes of subjectification for all participants as well as for educators and new institutionalities.

VIII. From "For them" to "For us"

The direction of production is always complex, as well as estimations of political or social relevance and potentiality. If the state governs and guarantees education its direction is redundant and circularity must be sought for differently. Education is productive as governmentality, which implies that assessment on the basis of efficiency will offer insufficient complexity, but must be the result of algorithms recursive to user value and transformative capacities.

Considering the allocation of economy, creative investment, deviation from personaristic practice and further the extended division of educational operations in comparison to e.g. conventional production it is important determine trajectories of use.

Conventionally, education is understood to support and serve the students, whose responsibility it is to maintain and expend a tradition, legacy, technique etc. But what are the arguments for a community of active participants, such as interpreters and authors, to compromise their activities "for them..." particularly when education to such an extent is instrumental and dependent on subsidy structures which inevitably cultivate weak and defensive strategies?

Educational frames whose departure point is "For us..." e.g. in accordance with what has been proposed above, offer a proposition that can involve and empower a multitude of practicing users associated with a minimum of appropriated funds for administration.

It is our responsibility, and opportunity, to take on such an adventure, which indeed is self-judging and a departure from consensual and universal notions of education and its relationship to individuality and protocols for knowledge production, education thus being closer to engineering than consolidation. An engineering of abstraction defined as equipment, both tools and lure, links material and semiotic elements from non-discursive, un-nameable, un-repeatable sets of

entry points in order to construct political, economic and aesthetic devices when existential transformation can be tested

Each individual case of engineering proposes a tangible threshold, or force to think and create through, a "bad will" as opposed to good will that, however joyful and affirmative, will allow for consensual production

The initial ambition of education "For us" is to honour what forces us to escape good will or consensual thought and to insist on bad will, the fundamental concern of which is to examine the reliability of claims in favour of an open speculative operability that will empower us to venture all the way along the question that has given us power and obliged us to think. How to produce incoherence where coherence rules

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Smijeh drugih: Doing Theory

Florian Maizacher | Gesa Ziemer

S njemačkoga prevela Merna Miladinov

Majenje u umjetnosti naj na dobrom glasu. S jedne strane prevlače konceptualnog plesa, srednjo azija, preporođeni engleske slike i instalacije, naprednija kajdžanja, primarno ispostu, primarno azija, primarno kine i masa. S druge strane, majenje u umjetnosti na visokoj je cjeni. Ne postoji otvoreno jedno kazalište i festival ili izložba, koji su tu i samo na prvih parak laboratorij, akademija, dizajnerski i researč program i manifesti i dokumenti i jedna akademija obrazovnog posvuda. Pritom se postalo samorazumljivo važan teorija u praksi bez njenog razlučivanja, pomeno rješenja i formata za radističke umjetnosti teorije i svekolodivice te iznosi nešto zajedničko – s velikim pretenzijama da se pritom ne radi samo o posredovanoj teoriji nego i o njenoj proizvodnji. Ali je li udio zaista nekog esteta, kazališta ili izložbene kuća, koji naposljetku dobivaju novac od poreznih obveznika u svrhu produkcije i prezentacije umjetnosti da istražuju forasnu diskurse posjeduju i stvaraju znanje?

* * * * *
-Kada je bolje uređeno: to se na art sveti: zastor gore, zastor dolje. Otvora otlođu, zatvara otlođu

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Kada ne postoji on se stvaraju u retrospektivi. Hans Blumenberg apričao je taku jednu priču o zračnima, koja bi nem trebale predočiti nagled apsolutne neuskidivost teorije i prakse. Ostajuju jednu stranu Erazovu basnu. Pritom u "Teatetu" govori o nekuj vrsti filozofske pri-nastjode. Teles i Mieta – istinom kao prot-filozof i retrospektivno rado niovan zajedničkom grčba filozofije – oazao je jedne todi u kuće kako bi promatrao zviždači. Kako je bio potpuno koncentriran na svoje nabavke promjene kao prvi restorisen profesor sporačnuo se i upao nglavice u zračnac pun vodi. Taj nesretnoj situaciji drusatovnja je došlo praktični je slučajevka koja je prisutna u smijeh i predicije mu "kako on doduše tebi doznati što se događa na nebu, ali mu zato ostaje skriveno ono što se nalazi u njegovoj blizini i let mu od nogama. Isto vrijedi za sve koji se bave filozofijom." (Piatoni)

Prisutnost Tračanika i osobito njezin zvučni smijeh opominju filozofa na njez svaki koje se nalaze neposredno pred njim i koje nu može ignorirati ni kao teoretičar. Ta je basna osobito prihvatljiva na teoriju koje se oblikuje na području performansa i kazališta: buduci da govori o tome kako se filozofije kao teorijska disciplina par-evalenciel sudovca sa svekolodivom i telesnošću i time istina staru dikmu o odnosu duha i tijela, teorije i prakse.

Susret žene iz naroda s filozofom, u kojemu ima i dosta finta, predstavlja prepovijest svih kasnijih napetosti i nerazumjevanja između teorije i prakse. Moguće ga je interpretirati negativno i pozitivno na nezapući koje je konstruktivne za teoriju – jer bez neprovodljive udaljenosti od svake neme ni trenutna uvodit. I pak kao izlaz jednog sasvim prevladanog shvaćanja teorije. Takav moguo trenutak nastjode može se primjeniti i na brojna nastojanja da se znanja s područja umjetnosti posreduje izvan visokokolekških ustanova – unatoč svoj vizionskoj i nedvojbnoj nužnosti. Ni on nije uvijek produktivan

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Že produktivno sudovljenje sa smijehom Tračanika na aktualnoj umjetničkoj i teorijskoj sceni postaje razne osnove: na primjer, Spielteiforschung festivala "stanoher herbst" u Gtazu (Austrija) nje akademika znanosti koja pristupi umjetnosti kao objektu. Umjesto toge zamijenjen je kao zaprigno polje istraživanja, koje se samo u raznim formatima otaze umjetnost. Umjesto da se umjetnost objašnjava s uzvišenog ili barem distanciranog stajališta pronalaze se formati koj će omogućiti da se teorija i umjetnička praksa prizide jedna drugoj na istoj razini i nadahvat nuku. Jedan od tih formata, walka in progress: prevodi se kroz ovaj festival, tako da sudionici mogu raspravljati o programu u i drugim značajnim mjestima u gradu s obzirom na neku etnološku, društvenopolitičku, povjesnu, filozofsku ili estetsku temu.

Spielteiforschung konstatir performanse iekstivno predviđanja, radionice, kazališta, glazbu, slike i instalacije koje se zove festivalu distanciraju analizu kako bi se iz tako heterogenih kutova gledanja mogle prozreti nesigurnosti i neodredivivosti: to su formati koji se temelje na broditelomu umjesto na tonofajalni sigurnosti, omogućavajući time nove pitanja i nove ideje.

U tom smislu je i program radionica koncipiran kao neuka škola za "malines ignorants." Jacques Ranciere tu neme učitelja koji bi uvijek bio konak ispred svojih učenika i koj bi ih, pedagoški precizno, "okupeo ondje gdje jesu" nego je to zručivana sebe-sama na nesigurnom terenu. Nesto što može dovesti, kao ove godine na radionici Borna Cvjetić i Borna Mesurina, i do privremene priprepnutnosti sudionika, i pak – kao u jesenakom kempu Johana Sedara, Petra Spilmanne i Michela Zingalesa – do srednje teinje skupine da preuzmu stvar u svoje ruke.

Isti koncept nastojale je prije dvije godine dosljedno provesti i Internacionale Sommerakademie (Kunsterheuer Mousonturm u Frankfurtu): od voditelja radionice i svih drugih sudionika tražilo se da se sudjelujuja s gozima s kojima još nisu zasudili i koje su otkrilo odzveći željeli upoznati, te da njima prepuste te dio programa. Takvim konceptom – koji je bio radahnut idejom "invite to invite" Hansa Ulricha Obrata – pozvali su se barem sto se bila nesigurnosti, ne istu razinu s drugim sudionikom

lato je bilo s kustosima, budući da su poveni pozivajući nekome od povanih i time ograničili vlastitu ulogu. Maksimizacija rizika kao pokušaj da se omogući emancipacija i istodobno zahtjev da sudionici sami birnu za sebe i da zamijene poziciju posmatrača za poziciju nekoga do se aktivno uključuju. Razmišljanje o sebi samome – uključeno u program umjetničkog rada – znači nešto drugo od razmišljanja o umjetnosti iz veće ili manje udaljenosti. Razmišljanje je dio umjetničkog rada. Ali u produkcijskoj svakodnevnici često ostaje malo vremena za život. Upravo festivali, i strojevi za output, nude mogućnost za to.

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Ranoerev program pogotovo radikalno nasoji koncipirati PAF (Performing Arts Forum) – institucionalno osobno i strukturno distanciran centar smješten u prostornim osiama nekadašnjeg dječjačkog korvona St. Erme u blizini Rixsema. Na inicijativu nezavisnog redatelja Jana Rixsema tu je nastao radni prostor za umjetnike sa svih područja, ali prvenstveno iz koreografije i performansa. Oči, ja stvorio i stišao vlastite cenove, onaj institucionalnih uvjeta tržišta – kao vlastitu inicijativu samih umjetnika i sekcija. "To nije produkcijska kuća: mjesto za predstave i strahačno centar: nego platforma za sve one koji žele proširiti mogućnost vlastitih radnih praksa" – "otvoreni, zajednički forum za proizvodnju znanja u kritički razmjerni i neopredjeljiv diskurzivnoj praksi. Tko dođe u PAF kako bi radio na nekoj produkciji, istraživanju ili upoznao nekoga, mora i sam prihvatiti inicijativu, budući da razmjerna nije organizirana – ali puno toga se može organizirati: tako kaže Rixsema. PAF je prostor koj možete spuniti mnogim stvarima. Ali ne smijete ga kolonizirati. To mora ostati otvoreno mjesto: slobodna zona u kojoj se umjetnici mogu natjecati i razmjenjivati ideje." Radi se o dokazu za to "da se obnavljanje može odviti tako da umjetnik radi za sebe i mjesto da mu se znanje i gotovosti prenese tako što stvori određene upute. Taj proces Rixsema naziva "autonomizacijom": to je proces emancipacije.

Mjesta kao što je PAF nje lako stvoriti i održavati: ona otmču uobičajenim kriterijima za subvencije, a kao zvezdani sklopovi koji nastaju tek tijekom događanja, zabijavaju mnogo od svih sudionika. Tek se te pokazuje u kojoj je mjeri takve utopije sposobne za život, a osobito za financiranje.

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I projekti znanja Hannah Hutzig uvijek su u pozadini: mjesta Mobile Akadema, interdisciplinarni program tečaja za mlade umjetnike iz cijeloga svijeta, na propustovanju je već sedam godina, naprsteni mjerljivi mjesto: vrijeme, tema i forma. Tečajevi su strukturni kao umjetnički projekti i popraćeni intenzivnim istraživanjem, raspravama, debatama i prezentacijama. Pritom se "ne podučavaju, nego tehnikama, nego umjetno i teoretičan iz raznih zemalja predviđaju nove konceptualne osnove i diskurse suvremene strategije rada i umjetničke prakse". K tome je Hannah Hutzig razvila i mnoge druge "instalacije za posredovanje znanja" – već samo određene: bari ulazuje na to da se tu više ne mogu nalaziti teorija od prakse ili sadržaj od forme. Dobar primjer za to je "li osk za korajno znanje", format koj je nastao u suradnji s kustosom Anselmom Franckom, budući da otvara prostore koji dopuštaju da se "profesionalno znanje i teoretički diskursi: susretu s praksom svakodnevice: struke i individualnog predviđanja". Posredovirni znanje tu se "prave kao promjenjive: tako što publika postaje vođenom i svjedokom dijaloga i pregovaranja između dvije ljudi: dva "stručnjaka" razmjenjuju znanje kao osobnu priču u pramom dijalogu, kojemu gledatelj prisustvuje samo posredno: putem audiovizualnog prenosa. To se nazvalo multiplicita na "onaj burz korajno znanje", instalacija za stidnjak stručnjake koj jede sveki za svojim stolom: tu bilo tko može kupiti pole sata osobnog stručnog znanja od profesionalnih razgovornika, umjetnika, frazera ili prosjaka. Činjenica: isključivo, životnu pomoć i ispravo uvide u neko odredeno područje znanja – koj su uvijek vidjeti za osobe koje ih prihvaćaju. Kao: iz čiji prijatelj u svim svojim instalacijama znanja Hannah Hutzig ankaje osobnu važnost zvezdanim karakteru posredovirna znanja.

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U sklopu otmče Hochschule der Kunsta, dvide jedne velike institucije, Institut für Theoria der Gestaltung und Kunst liti već šest godina praktična povokiraju teorije i obrazovanja ojerjano prema praksi. Karakter tog instituta ne ovladava jako akademski, koliko istraživačko: zvezdani i inkludirni program, u kojemu se ključno područje znanja uvijek shvata kao instrumenti kritičke teorije i kulture. Tematska područja kao što su migracija, rad, glasnik, odjevla, turizam, imalidnost: nove geografije i dizobze iz kruga, istraživanja i teoretičnih konferencija, mrežne stranice, zvezdane utirane slova, audio-ivna itd. stavljaju se na javnu raspravu s otmču kritičko-teorijskim prezentacijama, koje se uvijek formiraju u suradnji umjetnika i teoretičara. Budući da su tu pitanja sadržaja upodno i pitanja formata, m je naziv na zvezdanih teorijskih formatu koji istodobno omogućuju analizu smislenosti i besmislenosti takvih aktivnosti: ba toga atoj tendencije da drugačiji formati generiraju i drugačija pitanja. Stoga se proizvode i teorije: dirljivaju video-esej, filmovi o idejama i kolektivni teoretični autoritativni radovi. Siona kao i kod instalacije znanja Hanna Hutzig, pritom se zbuva posredovanje teorije s ciljem da se u prvi glas istakne društvo, a ne umjetnost.

Težakije pripade u taj komitaci, budući da kao časopis održio nastoj prosvjetni protu-jevitost i jedne strane time što i u Hrvatskoj zabice za marginaliziranu pokazu umjetnosti i teorije te također u kulturno-političkom smislu predstavlja otuđeni lokalnom taklu npr. u širokoj sudarini s ČDU-om kao prezentacijskom platformom, a s druge strane na isto na međunarodnoj razini iskazuje pozornost na umjetnost i teoriju s prostora nekadašnje Jugoslavije. Kao i ovrnaka *Mislog*, i *Rakojaz* je dio razvedeno medije, komunikacijsku medij koji zbrnice širi dostupnim i djeluje na razne sbrna, kako na lokalnoj, tako i na međunarodnoj razini

iko svezim tom pokusima sa znanjem odvijanja sveprisutni smjech Tracancije, onu time ne sprejavaju filozofov pad spirov, on kontinuirano grade znanec s pomoću različitih materijala i strategija. Dok se *Speifeilforschung* i *anklunska Sommerakademie* temelje na međusobnom uključivanju umjetnosti i teorije, PAF stiče autonomnost kroz smisli Hurling povezuje stručno znanje s osobnim propovjestima, a njih nastoje usvilar institucija odgoja kritičku uturu. Sve bi projekti nalaze se na granici teorije i umjetnosti i tako i stome očaj, prevođeni: posredovani znanje na sbrn koji nije odviše autoritaren – a pomoću osobna motivacije i jednakopravno. Koliko god to zvučalo utopistički, ubio je oditen tu apsurciju

i one svakako ruzi nitke novo. Dovoljno je da se pristajemo, na primjer legendarnog koleđića *Black Mountain*, koji je smoven u Americi 1933. godina na zehovom 1966. i rina kojemu su, uz *Buckminsters Fullera*, pristivali *John Cage*, *Marca Cunningham*, *Walter Gropius* i drugi. I tu su u srednju bio interdisciplinarnost, povezanost učenja i života te istovremeno kao demokratski širi. Iste objave stijađe današnji projekti znanja, iako s drugačijim predznakom, okolnost u sa prije svega promjenile uslijed ekonomizacije znanja i utjecaja novih tehnologija na naše ophođenje sa znanjem

Zreva filozofska tradicija shvaćala je znanje kao "istinsko uvjerenje" ili "apodijeju". Kod Platona je utemeljivo znanje apodijejno još sudorativlja no putom rnyevnu (dovaj), a njegov je san, kao što je poznato, bio da državom upravlja ljudi, a ne vlastitica skupina ljudi. Čini se da danas svakodnevno govor više ne razlikuje znanje i mišljenje. Budući da se manje shvađa prvenstveno u ekonomskom smislu, kao "rezult", a pak pod pretpostavkom "intermedijerna znanja" što više ne predstavlja nikakvu neutralnu instanciju

Podobno je pritom to što se vide ne možemo ostajemo na kanonizirano i jednostrano stručno znanje, nego se možemo uključiti i ne druge svove znanja, kao što su svakodnevno i distantsko znanje. Međutim, te ekonomizacija znanja, koja je kako se čini, ved odinno sazrim, razigrana u kvitove kapitalizma, vodi ka sveopćem krijanju učinkovitost oja nije od korisni i stabilizirani u obrazovanju te često utrokuje nasodovanje u formalna posredovanja. Znanje mora biti korisno i tu jedva još ima prostora za kritičku refleksiju

stodobno nove tehnologije više golim utjecaj na naše ophođenje s vlastitom znanjem. Narazličiti model sudjelovanja, sudnje i i teokivno proizvodnje znanja pomoću granice između proizvođača i potrošača, kao u aktualnom slučaju *Wikipedije*. Ona što ne mreži utječe akovno utjecaj na predujvite svoga operativnog sustava, zbice da stari potrošačku zemku i moći ce svoje znanje djelati na drugačiji način. Stoga te open-source scena daje važne poticaje za p tina i izvornim, gerab i prijevju znanja, poticaje koji su zemirajni i u društvenom smislu i za zvedbene umjetnost

Ekonomizacija i tehnološkizacija znanja samo su dva pokazatelja činjenice da se proizvodnje znanja radikalno umjenilo. Ove procese pokazuje da je i dalje nužno kritički statišite prema navodnim principima te da ono moje neo odjeva u modusu posredovanja – ne stimo na području autornivne umjetnosti, nego u školama, na fakultetima: "da je moderno sveučilište neuvjetovano i da treba biti bezuvjetno oslobođeno od svakodnevite kojga apudave", kako stiče *Jacques Demia*

Tako ponovno postaje aktualnom deatata oko ispravnog učenja koje se energično vodi 60-h i 70-h godine, budući da nam *Paul magrija* pripinjanje atrahvarenje i novi profesionalni dazbi svakodnevno predujvaju nasodostite našeg zdnoenja prema znanju

Provjedi koja smo ovdje prikazali nastoje dajti razvisti i modifikirati postignuća u log vitirama. Oni nisu namjerni samo da podrijele umjetnost, budući da su umjetnika suudijeli za prikazivanje i za odnos forme i sadržaja, oni oznažao formate koji ne samo da ni ograđen način prancuje dajati znanja, nego je prije svega daje razvijaju

Takav razvoj situacije potiče mišljenje *Henricha Lübica* koji je lapdimo komentirao *Blumenbergovu* dilemu o filozofu i Tracancio sledećim apelom: "Morate uprati još zdenac!" Neki odnosi su, eto, sretni samo ako neprestano procedaju, ako je postojanje uvijek oparaceno smijalom



The Other's Laughter: Doing Theory

Florian Matzcher and Gesa Ziemer

Translated from the German by Menna Mladinova

to think in an ill-fitted, ill-suited too highly. On the one hand – too much conceptual canoe, all that brainy stuff, original images and installations, all that stuff in-the-progress, too little beauty, too little wit, too little flesh and blood. On the other hand, thinking in art enjoys great esteem. There is already a theatre, a festival, or a museum that would now and then react to a laboratory, a laboratory, an educational, or "research programme," manifests documents, summer academies, education is all over the place. In the meantime, it has become self-understandable to think theory and practice without a clear demarcation of spheres, to find places and formats for the representatives of art, theory, and everyday life and to work out something in common – with the high claim of not only mediating, but also producing theory. But is it the task of a festival, a theatre, an exhibition house, which eventually obtain their (as) money for producing and presenting art, to do research, to enforce discourses, to mediate and create knowledge?

perhaps they should rather focus on the core business: curtain up, curtain down. Versteige. Freisage

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There are no real big things: they are made retrospectively. Hans Blumenberg has once told such a story, which should open our eyes to the apparently also (in)compatibility of theory and practice. Referring to an ancient Aesop's fable in his "Theaterstus": Plato described a sort of early epistemological accident: Thales of Miletus – in astronomy in the sense of proto-philosopher, who is often been retrospectively called the founder of Greek philosophy – stepped out of his house the night in order to contemplate the stars. Deeply focused on his heavenly objects in the manner of an absent-minded professor, he tumbled down into a well full of water. A far more precise term used: who was witnessing the embarrassing situation, laughed at him and retorted, "that he was too eager to know what was going on in heaven, that he could not see what was before his feet. This is a jest which is equally applicable to all philosophers." (Plato)

It is not only the presence of the Thracian handmaid, but also her sniffling laughter that brings the philosopher's attention back to the lower spheres, which are directly in front of him and which he cannot ignore even as a theoretician. This fable is especially revealing of the theory produced in the area of performance and theatre, for it tells how philosophy is theoretical discipline par excellence faced the everyday, physical life, thus questioning the old dualisms of body/born and practice/theory.

The rather listless encounter between the common woman and the philosopher renders the early history of all later tensions and misunderstandings between theory and practice. One may interpret it negatively or positively, as an accident that is constitutive of theory – since without (appropriate) detachment from the world, there is no insight. Or as an expression of a completely outdated notion of theory. This potential moment of accident is typical of many extra-university attempts at mediating knowledge in the field of art – despite all their visionary and indubitable necessity. And it is not always productive.

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There are various options in the current scenes of art and theory that seek to contend with the laughter of the Thracian handmaid in a productive way: the *Spiefeldforschung* of the "Ständesche Herbst" festival in Graz (Austria), for example, is no academic science that would approach art as an object. Rather, it is conceived as a playful research field that exposes itself to art in various formats. Instead of explaining art, from an elevated or at least distanced standpoint, it finds formats that bring the theory and practice of art to the eye level and within reach of each other. One of such formats, the *Werk in progress*, demarcate the entire festival, so that the participants can discuss both the programme and other significant places with respect to certain ethnological, socio-political, historical, philosophical, and aesthetical topics.

The *Spiefeldforschung* debates by means of performances, texts, lectures, workshops, theatre, music, images and installations along the dramaturgy of the festival, in order to generate occurrences and unpredictable moments from heterogeneous angles, formats that go for showjects rather than for territorial security and thus enable new questions and new ideas.

In this sense, the workshop programme is also conceived as the unknowing school for "maîtres ignorants" (Jacques Rancière): there is no teacher that would always remain a step ahead of the students and pick them up where they are, in a pedagogically cunning way, but only self-surrender on an unsafe ground. And that can also lead, as was the case this year in a workshop by Souna Cicic and Brian Madams, to a temporary isolation of the participants or – as in the autumn camp of Jochen Becker, Peter Spillmann, and Michael Zingarel – to a strong tendency of the group to take over.

It is a concept that the Internationale Sommerakademie Kunstforum Mousonturm in Frankfurt was consequently pursuing two years ago: the workshop leader and all other participants were asked to approach the guests with whom they had never worked before, or rather those whom they had always wanted to meet. And to leave that part of the programme to them. With that concept – which was inspired by Hans Ulrich Obrist's idea of "invite to invite" – they placed themselves, at least with respect to equality, on the same level with the other participants. The same was valid for the curators: by delegating the invitation on some of the invited, they limited their own influence. It was risk maximization as an attempt to facilitate emancipation. At the same time, it was a demand on the participants to take care of themselves and to exchange their attitude of consumers for that of someone actively intervening. "Reflecting on oneself" – embedded in a programme of artistic activities – is something else than reflecting on art from a smaller or greater distance. Reflection is a part of artistic work. But in everyday production, there is often little time left for the input. It is precisely the festivals, those output machines, which offer such a possibility.

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PAF (Performing Arts Forum) is an institutionally, personally and structurally detached centre in St. Erme nearby Reims, located in the spacious rooms of the former girls' convent, which seeks to apply Rancière's programme especially radically. At the initiative of Dutch theatre director Jan Ritsma, it has been transformed into working space for artists from various fields, but primarily those active in choreography and performance. The aim is to create and investigate one's own bases, beyond the institutional market – as a personal initiative of artists and theoreticians: "It is not a production house, a performance site, or a research centre, but rather a platform for all those who wish to expand the possibilities of their own working practices" – "an open, common forum for the production of knowledge, in critical exchange and in permanent discursive practice." Those who come to PAF in order to take part in a production or to meet someone must take initiative by themselves, since there is no organized exchange – but many things can be organized. As Ritsma puts it: "PAF is a space that you can fill in with many things. But you are not allowed to colour it. It must remain an open place – a free zone, in which artists meet and exchange experiences." It is a proof "that education can take place in such a way that one works for oneself instead of having the knowledge and ready-mades mediated by following certain instructions." "Self-motivation" – that is how Ritsma has termed this process, which is a process of emancipation.

Places like PAF are not easy to create or maintain: they do not fit into the current criteria of subventions and require a lot from all participants as performative structures that come to existence only in the course of the event. In how far such a utopia is viable and also financially sustainable that will show with time.

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The knowledge projects of Hannah Hurlig are likewise always on search: her Mobile Academy, an interdisciplinary course programme for young artists from all over the world, has been on tour for seven years now, constantly changing its place, time and form. The courses are structured as artistic projects and accompanied by field research, discussions, excursions, and presentations. Thereby it is "rather about having international artists and theoreticians present new conceptual bases and discourses, contemporary working strategies, and art practices than about teaching techniques." In addition, Hannah Hurlig has developed various other "installations for the mediation of knowledge" – even the genre description indicating that it is no longer possible to distinguish between theory and practice, context and form. Thus, the "look for useful knowledge", a format generated in cooperation with curator Anselm Frenkel, opens up spaces that allow "professional knowledge and theoretical discourses to meet with the practice of everyday life, of profession and individual storytelling". Mediation of knowledge is expressed here in the form of contemplation (since the audience is turned into a voyeur and a witness of a dialogue and negotiation between two personal, two "experts" exchanging their knowledge as personal stories in an intimate dialogue which the audience is witnessing only directly through audio-visual mediation). This principle is multiplied in the "black market for useful knowledge", an installation for some hundred experts seated at separate tables: here everyone can buy half an hour of intimate expert knowledge from professional scientists, artists, historians, dancers, facts, experiences, his or her simply insights into completely unknown fields of knowledge – which are always linked to the person that mediates it. And also to the act of mediation: in all her knowledge installations, Hannah Hurlig has paid special attention to the performative character of knowledge mediation.

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When the premises of the Zürich Hochschule der Künste, which is a large institution, the Institut für Theorie der Gestaltung und Kunst (ItK) has been for six years exploring the link between practice-

invented theory and education. The handwriting of the institute is characterized by research, performance, and publication rather than an academic programme, since it always understands its own field of aesthetics as an instrument for doing cultural theory. With an explicitly critical and theoretical objective, which is always openly formulated by artists and theoreticians, it puts on public debate theme fields such as migration, work, glamour, health, tourism, disability, or new poetics in exhibitions, illustrated or textual volumes, conferences, webpages, performative urban actions, audio-archives, etc. Since here issues of content are at the same time issues of format, it has developed a number of performative formats of theory, which also makes it possible to analyse whether such activities make sense or not. Its basis is the claim that different formats also generate different questions. Therefore, it produces and theoretically defines video-essays, films on certain ideas, and collective (textual) artworks. The management of theory is what is happening in the process – similarly as in the knowledge installations of Hannah Hurnig – with the purpose of bringing the society in the foreground, rather than art.

ViVece belongs to the same context insofar as it explicitly seeks to generate a counter-public as a journal – both within Croatia, since it promotes marginalized practices of art and theory, thus creating a counterpart to the local press in terms of cultural policy (e.g. in close cooperation with CDU as performance platform) and also internationally, since it draws attention to art and theory from the space of former Yugoslavia. Comparably to the Slovenian *Mesia* (for example, *ViVece* is a part of broad network, a communication medium that makes knowledge accessible and acts both locally and internationally in various ways.

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Even though all these knowledge experiments permanently have the omnipresent laughter of the Thracian handmaid resounding in their ear, they do not prevent the philosopher from falling. On the contrary, they are continually building on that wall with various materials and strategies. Whereas the *Spreielforschung* and the Frankfurt Sommerakademie base themselves on the mutual exclusion of art and theory, PAF emphasizes the self-motivation. Hannah Hurnig links expert knowledge with personal stories and tries to maintain a critical culture within an institution. All these projects stand on the borderline of theory and art, pursuing the goal of generating and mediating knowledge in a self-motivated and egalitarian rather than authoritarian way. However, mediating that may sound, it is also necessary that this demand should be upheld.

It is nothing new, to be sure, one may recall, for example, the legendary Black Mountain College, which was founded in 1933 in the USA (and closed down in 1956) and where, beside Buckminster Fuller, the lecturers were John Cage, Merce Cunningham, Walter Gropius, and others. There, the focus was likewise on the interdisciplinarity, link between learning and living, and education as a democratic act. The knowledge projects of today pursue the same aim – although under different circumstances, most of all, it is the economization of knowledge and the influence of new technologies on our way of treating knowledge that have changed its preconditions.

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The ancient philosophical tradition translated knowledge as the "true conviction" or "insight". For Plato, the grounded knowledge (episteme) was contrasted with mere opinion (doxa) and it is generally known that his dream was to let the state be ruled by a good, but elitist elite. The difference between knowledge and opinion appears to be have lost its edge in today's everyday speech. There where knowledge is primarily thought economically, as a resource under the premises of "knowledge management", it is no longer a neutral instance.

The positive aspect is the possibility of not having to rely on the canonized and one-sided expert knowledge any longer, but to be able to exploit other sources of knowledge, such as everyday or dilettante knowledge. However, the economization of knowledge, which appears to be completely embedded in the circuit of capitalism, leads to an overall confusion of efficiency, which is of no avail either to research or to education and that often results in a backlash as to the formats of mediation. Knowledge must be useful and there is barely space for critical reflection.

At the same time, new technologies have had an enormous influence on our attitude to knowledge. Various models of participation, collaboration, and collective production of knowledge have shifted the borderline between the producer and the consumer, of which a prominent example is Wikipedia. Those who are able to participate actively, on the web, in creating the preconditions of their operating systems will escape the old consumer trap and share their knowledge in a different way. That is why the open source scene gives important impulses to the questions of the sources, genesis, or growth of knowledge, which are interesting socially and also for the performing arts.

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Economization and technologization of knowledge are only two indicators of the fact that the production of knowledge has changed radically. Both developments show that there is still need for a critical attitude towards the alleged facts, which must also be reflected in the modus operandi – not only in the field of off-art, but also in schools and academies. “That the modern university is not conditioned, that it is unconditional and should be free from all restrictive conditions,” as Jacques Derrida has demanded.

Thus, a vibrant debate from the 1960s and 1970s about the right way to learn is again becoming topical, since the issues of Post-migration, applied research, and new professional demands show us day after day the deficiencies of our attitude towards knowledge.

The projects presented here seek to develop and modify the achievements of those times. They are not made exclusively for the field of art – since artists are experts of presentation and the relationship between form and content – they invent formats that not only transport the material of knowledge in an original way, but also and primarily develop it further.

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These developments confirm the words of Heinrich Lübke, who later succinctly commended Blumenberg's dilemma about the philosopher and the Thracian handmaid with the following demand: “You must build more walls!” Well, some relationships are only happy in permanent failures. If the stumbling down also brings laughter.



Let muhe ili o dijabolici znanja

Leonardo Kovačević

1 Jacques Rivière, *De quelle genre, un homme sur l'embarcadere*, Le Seuil Paris, 1987

2 Usp. str. 203-20

3 Usp. str. 41

4 Jacques Rivière, *Les romans de l'histoire* = 1919, *Sur l'embarcadere*, Le Seuil Paris, 1987.

5 Usp. Michel de Certeau, *La Possession de Louvain*, Gallimard 2005, Paris

Ujodao od najnovijih i teonjskih knjige posljednjih dvadesetih godina 19. djelu Jacquesa Rancièrea *Nesluć ubitli* – pat polako iz intelektualne amanozpacije, glavniog surnika Josepha Jacotota nalazimo u jednom od njegovih mnogih pedagoških nastava. Otpisavajuci uocimo da se za sve nalog u svemu, da samo treba pobiti govorni o onomu što vidimo i da o onom na šta govori govornim s mnogim drugim stvarima i činjenicama, u naredu se pojavuje muha koja bezglativo vrti. Nakon što je u jednom učeniku nalog da govori o smislu života, Jacotot drugom učeniku naloge da govori o letu muhe? Nakon prvoga smiješta u razredu i Jacototove napomene da sada treba govorn: a ne smiješ se. Žbani je tjehom osam minuta ipak pred sime demonstrira svoju imaginaciju o toj poseb baralnoj temi.

Ne, temeljna teza knjige je da baralna tema ne postoji. Ne postoji povlašćeno mjesto istine i ryzna odnawanja. Postoj samo ono što vidimo. Dajmo li dotaknemo, dakle svijet očajinog i ono što o njemu samo razi očinio napisati. Točnja, pitanje istine ubija. Ito što nas podjednako Nivalis ili brnda Schlegel, a bilo kojeg fragmenta svijeta. Pisma tm pacima rznog njemačkog romantizma svaki taj fragment u sebi sadrži potencijalno novi ili mogući svijet. Te može biti očajin i bilo kojim drugim fragmentom. Dakle, ono što Jacotot izabava pedagoškim načinom zve je u svemu, već je sadržano u zveznoj kozmologiji rznog njemačkog romantizma.

Isto se odnosi na knjigu, podnata Rancièrea: "Evo sto znači da je sve u svemiru teulogija snage. Sve snage jezika nalazi se u očajin jedne knjige. Čitavo spoznanje saobta kao inteligencije sastoj se od oviawanja jednom knjigom, jednom poglavljem, jednom rečenicom, jednom riječju. Nar Jacotot je tako sve izaberao uocimke naučno francuski samo u pomoć dvojezičnog uocima Feneonovog Telemaha. Trebalo je uspoređivati dvije riječi istog značenja, ali posame različitim slovima: počevši već od prve riječi knjige, Kalipso. S jedne strane, ta riječ je po Jacototu, kao i svaki drugi, trag očajinika ljudske inteligencije: ona što ju je napisao dijeli istu ljudsku inteligenciju kao i ona što je izumio sredstvo za polenje, a isto je ta inteligencija bila na djelu kada su ljudi pronašli papir, bitu, te oslikani stroj koji je rekao tu riječ. Knig se naprestio bit i završi. No, iz iste riječi bilo što može naučno nove riječi naučnih slova iz kojih je sastavljena, a da ga ubije! Zavrno tome ne pouč: "Pracij me o obliku svakog slova kao što bi opisao oblik nekog predmeta i nepoznatog mjesto. Nemoj reći da ne znaš. Znaš gledati, znaš govorn, znaš pokazati znaš se prijaviti. Što ti još treba? Apokurna potpomoci da vidit uvijek znova: da govorn: to ponoviti. Ne pokušavaj prevariti ni mena reći seba. Nakon toga će doći vrijeme da govorn: o onomu o čemu govorn govori. Što misliš o Kalipso, o tuzi, o boginjama, o vječnom proleđu? Pokazi mi ono zbog čega govorn: to što govorn: Knjiga, trokran bjeg." Riječ Kalipso tako istodobno zbija moć jezika i skrivenu protu svijeta: svijet slova i svijet stvari.

Nje li upravo to bila svojevrsna Foucaultova početna točka, zadno je i ontologije iz koje se razvio archeologija znanosti o povijesti? Ne raspad li se po nje mu čitav novovjekovni, ustro humanistički znanost ustavo na različite reime odnose riječi i stvari? Protu svijeta stvar kodifikacije i kategorizacije pozitivne prirodne znanosti djuci je, neovisno i postojeće zakone, dok je pozici dubie prošlost deistorije tajna covokove duše (psihologija), zajednice (sociologija), vremena (povijest) bogstva (teologija), itd. Prenda humanistički znanosti odbijaju vlastitu poetičnost: one se vešto ali bezopornim i metafizičkim teorijama kako bi stvorile učinke istine svog društva. No kako pokazue Rancière u svojem djelu *Ustav povijesti*: "Gledi iz poenite znanst, moderna znanost i ryzno znanje isobito sociologija, psihologija, etnologija: povijesti predstavljaju reakciju na estetsku, demokratsku, revoluciju dvadesetog stoljeća. Ne radnje slobodnog govorn: govorn: bilo koji subjekt, na naviranje običnog puka na stvarne zločine i bezglativ romana koji amranjujave one kadričane i nove vojskovođe, kraljeve i običnih aristokrate iz belaristrike. Taj mater govorn: biti i oblikovanje za istinu po man jednolosti: ipak odvise mra rčuna čuvajima društvenog reda. A znanost prije svega vira tu funkciju. Red naravno mora početi od usrednje višesmatanosti riječi i političnje ljudskog govorn: i situacija. Neka Kalipso oslone samo rna jedne povijesti njele.

Na tu smo tek ne početku znanstvene ustroje i ryznosti i jednoznanosti njezne znanje. Ona ne vira samo te preciznosti riječi, nego o ryznosti koje ju potzava i koje je poraziti čuvati reči. Oam što radnje njenu cirkulaciju govorn: i riječi, zek također potzadu istinu o njoj i njen smisao. Pajuci o geneti povijesne znanosti i ryzna prikazivanja društva. Michel de Certeau govorn: o ryznosti simboličkom postupku: društvene znanosti predstavljaju društvo proizvedeci ryznje avize armdu, grupa iz pojednace, povijesnici i u jednu očajin. Ta svake napre obično biva geografija, konfrent, regija i država, a potom mentalitet, habitus, klase, nebn život i sl. Postupak se dakle sažubi od povijesna nečijeg govorn: koji pripada nečijem tijelu, a to tijelo pripada zamijeposnom podučju i vječnom mentalitetu. Sporni odnos takve moralne prema istri proizdi: dakle o identifikacije imala nečijih riječi i mjestom odakle te riječi dozive. Svaki glas unaprijed znao ima svoje tijelo i habitus. Da bismo se približi istini u govorn: drugih, potrebna je dekolonizacija iznawivanja svih vira i preduslovnost tog tijela i govorn: samomu sebi, svojoj samoci, smrtima de Certeau, koji je u ovoj analizi na zaposjednutima? Njama dakle i govorn: o istri bez hanze.

Kada danas pripreme govorn: o autocestama i opocima znanja, riječ je prije svega o sažubi za reafirmacijom poretka prosvjetiteljskih: onih koje unaprijed znaju istinu o govorn: drugih samo zato jer





The Flight of the Fly or The Diabolicism of Knowledge

Leonardo Kovačević

Translated from the Croatian by Marina Miladinov

1 Jacques Rancière, *Le maître ignorant – ou l'écarter de l'émancipation intellectuelle*. Fayard, Paris, 1987

2 Or did p 73

is one of the most innovative theoretical books published in the past two decades. The Ignorant Schoolmaster – Five Lessons on Intellectual Emancipation? by Jacques Rancière: we can see the main character Joseph Jacotot engaged in one of his numerous pedagogical tricks. While he explains to his students that everything is in everything and that all we need is to start talking about all that we can see, which will link us to many other things and facts, a fly enters the classroom and begins to zigzag aimlessly. After he has asked from a student to speak about the death of an student, Jacotot tells another to speak about the flight of the fly? The class bursts into laughter, but Jacotot remarks that what one needs is talking, not laughing, while the student demonstrates his imagination by spending eight minutes talking about that utterly banal topic.

Thus, the basic thesis of the book is that there is no such thing as a banal topic. There is no privileged site of truth or of its manifestation. There is only what we see, hear, or touch in the present world and what we can say or write about it. More precisely, the question of truth can emerge from any fragment of the world, as Novels or the Schlegel brothers remind us. According to these authors of early German romances, each of these fragments carries in itself a potentially new or possible world, whereas it can form an entity with any other fragment. Thus, what Jacotot expresses in his pedagogical principle of everything being in everything can already be found in the positive cosmology of early German romances.

We can say the same thing about the book as Rancière says: "Here is what it means that everything is in everything: the tautology of power. All power of the language is found in the entity of a single book. All knowledge of the self as intelligence consists of mapping a single book, chapter, phrase, or word. Thus, Jacotot teaches his Finnish students to speak French by using only a bilingual edition of Fénelon's *Telemachus*. All one needs to do is to compare two words with the same meaning, only written in different letters. Beginning with the first word of the book *Calypso*. On the one hand, that word is for Jacotot just like any other word, the trace of the entire human intelligence. The one who has written it shares the same human intelligence with the one who has invented the writing tools, and the same intelligence was at work when people invented paper, ink, or the press on which the word *Calypso* has been printed. The circle is permanently expanding and closing. On the other hand, anyone can learn new words from that same word by learning the letters it consists of, without a teacher that would teach him or her directly. "Tell me about the shape of every letter as you would describe the shape of an object or an unknown place. Do not tell me that you know not how to do it. You know how to look, talk, show, or remember. What else do you need? You need the absolute awareness to see it again and again, to tell it, and to repeat it. Do not try to fool me or even yourself. After that, a time will come for you to tell about what the book is telling, what do you think of *Calypso*, of sadness, the goddesses, the eternal spring? Show me that which makes you tell what you are telling. The book, the blocked flight." Thus, the word *Calypso* condenses the power of language and the hidden prose of the world at the same time: the world of letters and the world of objects.

3 J-F did p 41

Was it not some sort of starting point for Foucault, perhaps even the ontology from which the archeology of human sciences would develop? Is it not that, according to him, the entire modern structure of humanist scholarship falls into various regimes of relationships between the world and the object? The prose of the world has been codified and terrorized by the positive natural sciences by supplying it with independent and stable laws, whereas the poetry of the spirit has been left with telling the secrets of the human soul (psychology), community (sociology), time (history), gods (theology), etc. Even though humanist sciences deny their own poeicism, they stillfully use linguistic and metaphorical resources in order to create the effects of truth in their discourse. However, as Rancière has demonstrated in his *Names of History: Essays in the Poetics of Knowledge*,⁴ modern scholarship and its knowledge (especially sociology, psychology, ethnology, and history) represent a reaction to the aesthetic and democratic revolution of the 19th century. A reaction to the birth of free speech or speech of just any subject, a reaction to the common people invading Zola's or Balzac's novels and substituting all those codified characters of army generals, princes, and idle aristocrats in fiction. However, that declam of speaking beings and the way the community has been shaped in the spirit of equality is a thorn in the eye of the guardians of social order. And the function of sciences is primarily that: Certainly, order must begin with setting the ambiguity of words and the polyphony of human speech and experience. Let *Calypso* remain the mere name of a mythical nymph.

4 Jacques Rancière, *Les noms de l'histoire: essais sur le poétique du savoir*. La Seuil, Paris, 1982

But there we have only reached the beginning of the scientific utopia of certainty and accuracy of its knowledge. It does not depend only on the precision of words, but also on the community that supports it as the direct guardian of order. Apart from controlling its circulation of speech and words, it also seeks to provide the truth about it and about its meaning. Writing about the genesis of historical science and its account of the society, Michel de Certeau speaks about its sym-bolization procedure: the social sciences present the society by discovering various connections between groups or individuals and by linking them into a single entity. That connection usually consists first in geography, in a continent, region, or state, and then in the mentality, habits, class, way of life, etc. Therefore, the procedure consists of linking one's speech to a body, which again belongs to

geographic area or a particular mentality. The ambiguous position of such mortgage with respect to truth thus originates in identifying the meaning of someone's words with the place from which these words are coming. Each voice has its body or its habitus beforehand. In order to come closer to truth in the speech of others, we need a *de-bolization*, the rupture of all connections and the abandonment of that body or speech to itself, to its solitude – according to de Certeau, who has analysed these relationships on the example of the obsessed.⁸ One cannot even speak about truth without heresy.

8 Cf. Michel de Certeau, *La Possession de Louvain*, Gallimard, Paris, 2005.

Today, when we speak of, for example, highways or islands of knowledge, we are referring primarily to the longing for reasserting the order of the enlightened, i.e. those who already know the truth about the speech of the others by the mere fact that those others belong to a certain class, speak a certain dialect, refuse to accept social trends, or have a lifestyle of their own. We know that there is no system of knowledge that would allow anyone's sounds or words live their own lives, anyone's body to produce multiple sounds, be it from the present or from the past. Only literature can tell of these paper ghosts, as Rancière has called them. And literature can start from anything, even the simple flight of the fly, an entirely meaningless micro-event that can incite thought and speech, but remains itself the stamp of diabolism of all knowledge.

Eventually, without heresy it is not even possible to speak about the truth of the body. The possessed analysed by Michel de Certeau have become the figure of any body whose heresy originates in the fact that all bodies are idioms. And so is all bodily movement, be it in dance, be it in gesture, which cannot reveal only one meaning or purpose. The emergence of meaning from its movement is unrestrained, while its performative sense is given only by the symbolization of the story or the context. Its "obsession" is a consequence of a series of different mimic and rhythmic sedimentations, while its explicit is the "scholarly" theatre critic or a critic that eventually transforms the diabolic body merely into a somewhat unrestrained member of the social body or a general body, a levitation. Thus, we can imagine a Jacobin even in theatre and dance, this time as an ignorant teacher of performative emancipation. His maxim may be: from every gesture there is a way to every other gesture, since all rhythms or movements of other bodies have sedimented in the idiom of your body!



Obrazovanje izvan dominantne matrice učitelj-učenik

Jan Ritsama

S engleskoga prevela Menna Mišadinov

Jean-Luc Godard "Učente se jeste li iskopali sve ono što se komunicira tštom?"

Redateljev savjet je

Izbjegavajte dominaciju nacionalnog filmskoga jezika riječi

Istaknuto jezik slike

Parafraziramo li to i primjenimo li na obrazovanje? Učente se jeste li iskopali svaku prikladnu da učita, a da vas se ne poučava, kako biste se obrazovali?

Istaknutačev savjet je

Izbjegavajte da vam dominira učiteljeva nacionalno diskulpirajuća poučava

Istaknute ciljeve razumjevanja putem promatranja-usporedbe-provjere

Uz unatoč tom savjetu, gotovo svim članovima vlada jezik umjesto slike a gotovo svim obrazovanjem lada dominiraju matrica učitelja-umjesto razumjevanja

čelnik na koji obrazujemo ljude u školama još uvijek se temelji na principima stvaranja učiteljeve odgojne radne snage. Unatoč mnogim preinakama, temeljni hijerarhijski princip ostaje onaj za kojemu kvaliteta, učiteljeva znanja očenjiva nastavnik umjesto njega samoga. To unistava sposobnost pojedinca učitelja da uvida, očenjuje i kvalificira svoje zapetanje. Što bismo mogli staviti u sposobnost poboljšavanja vlastitog odgojnog razumjevanja

To nije ništa novo. Mnogi priznaju da je tehnika represije temeljno načelo današnjeg obrazovnog sustava. Mnogi jo se protivu. Neki je čak smatraju objavljen predlaskitičkom obrazovanju, budući da ubi jaku ovisnost o ovisnosti. Žalost je onda ne možemo prekinuti, zaustaviti?

Žalost što se oni da su svinjavili na nju. Činaj ovisni su o njoj. Ovisni o represiji, o hijerarhiji, o odobrenju od odgovornosti. To je ugodno. Iako je mnogima i učitajima i učiteljima, to neka vrsta ugodni u nelegodi

Obrazovanje sebe same počta oslanjanje na vlastite snage, oslanjanje na vlastito opetanje i razumjevanje. To radimo ojak svoj život, promatranje-usporedbe-uvjeravanje. Šamobrazovanje obuhvaća dva moguća pristupa. 1. obrazovanje vlastitoga. Ja da postane. Ja ili da postane ono samo. 2. obrazovanje u kojemu čovjek poučava sebe kvalifikovosti i sposobnost problematizacij. U ovom ćemo članku govoriti o tom drugom pristupu

Šamobrazovanje se temelji na mogućnosti slobodnog odabira tema, metodologija, vremena, prostora i intenziteta kvaliteta učenje. Ono također podrazumijeva nužnost da se nauči kako učiti

Šamobrazovanje nije stvar veće slobode izbora (čovjek stiče vlastiti nastavni program i stoga postaje vlastitim projektom). To je program ekspanzivniranja koji treba neprekidno preispitivati u pogledu njegove specifičnosti (što i koliko) dosljednosti (kako održavati motivaciju kao žanju) a ne kao pragmatični utilitaristički interes, transformacije (proces promjene koji može uključivati radikalni pomak u obrascu mišljenja) raspoloživosti za druge (bitanje autoritete i vlasništva)

Kako bi se razvio aparat refleksivnog učenja, treba početi s pitanjima i tako prenjeti cjelu stvar u drugu je način tumačenja. Pitanje je medij operacija i sredstvo stjecanja znanja, dok škole svode stečeno znanje na ono što se prenosi (objekt)

Prijenos premetla neku stvar mijenjaju nezinu stranu. transportiraju je, ali i gubeći nešto od nje on mijenja ono što transportira. Kako bi se to prenosilo, valja promisliti spretaloju, napomeniti prirele sustave koji se na poznate analogijom s pravilima sustava koji se poznaju (usporedbe analogijom, homologijom ili izovalentnošću)

Šamobrazovanje ne bi trebalo shvatiti kao samotan proces. Naprotiv, tehnika mišljenja treba primjenjivati zajednički naglas. Što se uče vježbanje sposobnosti da se promjeni gledište ili prenese nešto u jednog misaonog sklopa (misaonog oblika, metoda, postupka) u drugi, učitelj to može učiniti sam ali pomoću ce konstiti se svojom okolinom u dijeluju ili kolektivnom procesu s kolegama učenicima, mentorima ili suradnicima. Ne tako bi se stavili novi problemi ili nešto što bi trebalo problematizirati nego kako bi se stvorili novi konteksti problematizacije

Jos prije nekoliko godina važnu znanja bilo je teško staci. Učitelj je bio čuvar znanja. Danes je, primjenjujući posljednjim dostignuću, postalo mnogo lakše sam dobiti željeno znanje. Google i

prajete ovoriti su brojne mogućnosti i nastavi da to i dalje čini. Rjevi i dženje potencijalnoga znanja jedva čekaju da ih se spozna i istraži.

Nužni pomak od "učenika" prema "konanku" vac je u tjevu. Budući da su informacije dostupne i slobodne – a često nas i preplivljaju – treba naučiti kako ih koristiti: buduci da informacije iz otvorenog izvora ne postaju nužno gramatički pravila i protokoli upotrebe. Moramo priznati da su knjižnice, arhivi i ostale vrste javna znanja sve dostupnija i da nastupa informacijski dobal bih privilegija obrazovane srednje klase. Danas, s otvorenim izvorima i slobodnom otvorenim softverom, dolazi do borbe za otvoren pristup, dostupnost i kompjutersku prisnost. Što povećava potencijal stjecanja znanja na nediskriminativnoj osnovi.

To znači svjedeci

Uo tje se mogu prevoriti iz poučavatelja u posjednika

Učitelj se mogu prevoriti iz onih koji znaju više u kolege istraživače

Učitelj se mogu prevoriti iz majstora u sporing partnere

Učitelj se mogu prevoriti iz onih koji samo prenose specifično znanje u one koji postajaju postupke i metode problematizacije

Učitelj dak ne treba posjedovati to određeno znanje koje valja steći i unatoč tome biti divsten posjeditelj, buduci da je prošao kroz slične procese kako bi stekao neko drugo znanje

Čini se da su prednosti brojne

Učiteljima ce otisak daleko više vremena koje će moći potrošiti na kvalitetnu razmjenu i individualnu i u manjim skupinama, buduci da više ne trebaju trošiti vrijeme prenositi sadržaj koji vodimo učenicima, možda samo ponovo

Učeni će moći više vremena provesti u potrazi za znanjem, čitajući, koristeći i utvrđujući isto, buduci da ne trebaju gubiti vrijeme na bescilno i nekorišteno prenošenje znanja koje se odvija u učionicima

Mogu se sastaviti individualni i dinamični paketi znanja, koj ce biti primjereni filigranskoj mreži različitih sposobnosti, potreba i želja tog širokog raspona osobnosti od kojih se društvo sastoji, buduci da ce to modnom društvu, a njegovom tržištem u neprestanoj mijani, vjerovalno očajnije trebati

Tradicionalne škole možda i jest ubrskovata u proizvodnji standardiziranoga znanja, ako u to prihvate sumnjati, ali je veoma neubrskovata u proizvodnji konkretnog i individualiziranog tje znanja

Unatoč činjenici da je privlačiviji obrazovni sustav već desetljećima u dubokoj krizi ili naizlje u školama simptom je to zapravo juče. Hysarhuet, taj mamut zvan obrazovanje jedva da je promjenio kuru. Želio je tako teško postoi promjenu kada su toliko uspješni eksperimenti pokazali da samobrazovanje nepotiči nite manje ubrskovato? Nedavni eksperimenti u švicarskoj srednjoj školi u Wetzikonu blizu Zoltera gdje su učenicke završne godine pustili da sami uče, pokazao je da su dobri učeni samo postali još boljima, dok se oni lođji nisu poboljšali, nego su naprosto ostali na istoj razini. Mnogi koji rade na području obrazovanja prepoznali su potrebu za temeljitim promjenama

Ostaci onda dolazi taj otpor prema promjenama?

Učitelj, učeni, roditelji, uprave i društvo – svi su redom uvjereni da je JEDINI način učenja taj da se čovjek poučava. Svi su uvjereni u to da čovjek ne može sam učiti. Čini vjeruju da je učitelj neprofitan. Jer bez učitelja kako bi učenik znao gdje početi i kako nastaviti? U ovom sustavu učitelj zna i učenik je nesik. Ali učitelj također uključuje informacije, pružajući ih u paketima. Učitelj kontrolira znanje koje ce se proizvoditi. U tom pristupu učitelj ne samo da uključuje opću inteligenciju svoga učenika, nego ga diti u neznanje. To je upravo suprotno od onoga što želimo da učitelj čini da bi trebao činiti. To je prihvati blisko slobodu, želi ne?

Na nesreću, alternativna samobrazovanja stana jo postojećim neželimo poučavati, buduci da se ne temelje na poslušnosti, sisan i oslanjanju na i vanjsko ocjenjivanje. Što se čini negativnim djelom društva koje zadržava i razumna stvar. Unatoč činjenici da samostana poduzetni zahtjevu kreativnu i fleksibilnu radnu snagu, mnogima je još uvijek nezamislivo da bi samobrazovanje moglo biti moguće rješenje za nebrojne probleme s kojima se sice trenutno bora

Slegovni, neprofitni proces učenja čini se nužnim u sustavu kojemu nedostaje etika samoodgovornosti, u sustavu koji negira slobodnost i individualnost u učenju znanja. Ocjedno



je da represivni sustav treba stati. Dakle, nije znanje koje valja steći ono što bi nepostojniji ulogu učitelja zahtijeva je sustav kojeg valja održavati. Učitelj je neophodan u krutom, klasičnom strukturalno predanošću znanja.

Struj selektivno proces u školama pokazuje i želju da se, poštuju li se određeni standardi, određeno znanje može uspješno savjeti. Nisu važni pojedinačni učeni ci, njihovi postupci, način na koji razmišljaju i održavaju određeni stupanj tehničkog ili konkretnog znanja, nego odjela škole, u skladu sa standarda istim sustavom testiranja. Kako bi selekcija bila učinkovita, i želja tradicionalno prihvaća taj represivni školski sustav kao nepouzdanu.

Otpor prema promjenama u obrazovnom sustavu proizlazi iz temeljnog vjerovanja kako razvoj intelektualni i želja da se dobro funkcionira u društvu nisu dovoljno poticajni kako bi se održavali potrebne mehanizme koje će učenicima pomoći da prođu kroz teške faze u procesu učenja. Dakako, ogledak da se postane djelatnik fordovske radne snage nije baš stimulativna. Iako većina poslova te vrste prođe prolaziti i su barem izmisljeni. Ali poslodavac jako društvo informacijske ekonomije traži druge kvalitete pa stoga zagovara veću raznolikost i u samome znanju i u načinu na koji ga se stječe. Te različite metode odgovaraju na zahtjeve društva koje se naglašeno mijenja i stoga mu treba sposobnost za promjene. Samoobrazovni pristup savršeno odgovara društvu koje zahtijeva individualnu inicijativu, kreativnost, odgovornost i sposobnost za promjene.

Mi u PAF-u (Performing Arts Forum) godinama u mogućnost samoobrazovanja. PAF je društvo apartat gdje se može raditi na razvoju metoda, društva i postupaka koji nisu nužno usmjereni na proizvod. U umjetničkom obrazovanju većine znanja stječe se praksom. Uči se dok se radi. Svaka umjetnička proizvodnja također je neka vrsta proizvodnje znanja. Mnogi profesionalci prođu kroz PAF sveike godine. Školovana razmjena između njih i onih koji još nisu profesionalno glavni je širok proces formiranja koji svaki učenik kreće sam za sebe.

U usporedbi s klasičnom umjetničkom obrazobom, PAF u principu ne nudi ništa više od one vrste koju učenik treba popuniti. Njegova glavna društva su kazivanja i medijata, buduća i aktualna kolega, konferencije, seminari i razmjena između umjetničkih sloja – kao i vlastiti želja da se stvori, određeno znanje i vještine.

PAF pokušava promjeniti stvari. Trudi se ne biti institucija, a kamoli slavni institut. PAF je mjesto eksperimentiranja sa strategijama, metodama, pristupima, organiziranim, željama, vještinama i odjavama razvoja, vještine, proizvodnje i distribucije djela. Trudi se u što manji mjeri biti automat. Trudi se objeći aspekte koji potiču podrijetlo PAF sve prepušta vama. I visokoj sposobnosti da se suočite s gradom na koji ostanje radi. I da je razmišljate, kao i na brojnim primjerima koje iskustvo, sa svojim kolegama koji još nisu profesionalci i također s profesionalcima. PAF je zainteresiran za ono što ostanje s time napraviti. PAF je zainteresiran za budućnost (izvedbeni) umjetnosti.



Nema mnogo učenika i su oduševljeni tom otvorenom i nerestriktivnom ponudom. Oni zole planirani nastavni programi i svjedodžbu, po mogućnosti od neke renomirane ustanove. Oni žele da ih se počuva: budući da ne mogu zamašiti kako bi poučavali sami sebe. Trebaju autoritet. Moraju se nekome pokoriti. Trebaju nekoga drugoga tko će odgojiti za njih.

Ta potreba za autoritetom uretana je u naše društvo.

Kada bi PAF organizirao audicije i zahtijevao ozbiljne molbe koje će ocijeniti odbor sastavljen od visoko cijenjeni profesionalaca, ne bi bilo teško od nekoliko stotina molbi izabrati 20 do 30 ljudi koji će postati profesionalci. Ali PAF neće organizirati takve audicije.

Kako je čudno ta potreba za izvanzemskim okom koje vas ocjenjuje. Ta se ocjena temelji na interesima koji su razvijeni na osnovi ocjeniteljeve prošlosti. Žalost nas ne bi ocjenjivala budućnost? Dno što želimo raditi - pokušavamo raditi i radimo.

Ne postaje se likovnim ili izvedbenim ili kakvim god umjetnikom, na temelju pune činjenice da se završilo umjetničku školu i dobilo svjedodžbu. Nije svjedodžba ta koja opisuje učenikove kvalitete nego individualna biografija - kroz popis aktivnosti koje je prošao.

Umjetnost odrazumijeva snažnu želju za komuniciranjem nekoga specifičnog. Što bi to "nešto" moglo biti i kako bi se moglo promijeniti tijekom umjetničke karijere, u kojoj bi se sredstva to "nešto" moglo prenijeti/mijeniti i kako bi se ta sredstva mogla mijenati tijekom umjetničke karijere - sve to pripada knjižkom, refleksivnom, umjetničkom procesu koji pojedinac sam usmjerava. Samozavršna neovisnost se obavlja u procesu umjetničke formacije u obzirima učenja koja se temelje na samobrazovanju, u procesu postajanja umjetnikom, a ne proizvodom školskih pravila, od temeljne je važnosti za kvalitetu onoga što umjetnik želi komunicirati.

Štoviše, užitak samozobrazovanja, neovisnost i snažno osjećanje na vlastito započevanje ne samo da proizvode bolje umjetnike nego su jednako tako ključni za bilo koji proizvod obrazovnog okruženja u cjelini.



Ovaj tekst objavljuje kao prilagđeni dio orijentalnog dokumenta iz magazina. Preko je osnovni dio sudjeluje u projektu dokumenta. Iz magazina, kolektivnom i individualno projektom koji postoji preko 10. stoljeća i on line odnosi se drugu srednju. Iznosi dokumenta del.

BOGOSLOVNA
MAŠINSKI

Education Beyond the Dominant Master-Student Matrix

Jan Ritsema

Jean-Luc Godard: "Be sure you have exhausted everything that is communicated by onliness."

The filmmaker's advice is:

Avoid the dominance of the technically non-filmed language of words.

Enhance the language of image.

If we paraphrase and apply this to education: Be sure you have exhausted every opportunity to learn without being instructed.

So as to educate yourself.

The researcher's advice is:

Avoid being dominated by the technically satisfying instructions of a teacher.

Enhance the intelligence cycle of observing-comparing-verifying.

But despite this advice, almost all films are driven by language and not by images.

and almost all education is driven by the dominant master-student matrix and not by intelligence.

The way we educate people in schools is still based on the principles of supplying an efficient Fordist workforce. Despite many modifications, the basic hierarchical principle remains that of the schoolmaster assessing the quality of the student's knowledge instead of the student himself/herself. This assesses the individual student's ability to perceive, assess, and qualify her/his own observation. Which we might call the ability to enhance one's own general intelligence.

This is nothing new. Many people have recognized the technique of regression as the basic principle of the current educational system. Many are opposed to it. Some even consider it a feature of pre-fordist education, since it teaches a strong dependency on dependence. Why can't we then put a halt, a stop, to this?

It is because everybody seems accustomed to 1. Read-addicted. Addicted to regression, to hierarchy, to de-responsibilization. It feels comfortable. Even though for many, teachers and students alike, it is a kind of comfort of the uncomfortable.

To educate oneself promotes self-reliance, reliance on one's own perception and intelligence. It is what we are doing all our life: observing-comparing-verifying.

Self-education comprises two possible approaches: 1. education of the self to become a self or to become oneself and 2. education where one teaches oneself (reflexivity and ability to problematize). In this article, we shall speak about the second approach.

Self-education is based on the possibility to freely choose topics, methodologies, time, space, and intensity/quality of learning. It also comprises the necessity of learning how to learn.

Self-education is not a matter of having more freedom of choice. One makes one's own curriculum and therefore becomes one's own project, it is a programme of experimentation, which needs to be questioned constantly for its specific (what and how), consistency (how to maintain motivation as a desire rather than a pragmatic/utilitarian interest); transformation (a process of change that may entail a radical shift of thinking patterns) and availability for others (the questions of authorship and ownership).

In order to develop a machine of reflexive learning, one should start with questions: so as to translate the whole into a different way of reading. Translation is the medium, the operation, and the means of knowledge acquisition, whereas schools reduce the acquired knowledge to what is being translated (the object).

Translation transposes something by changing its side, transporting it, but also by losing some of it, it changes what it transports. In order to translate, one needs to perform an abstraction, to recognize the rules of a system one is unfamiliar with in analogy with the rules of the system one is familiar with (comparison by analogy, homology, or equivalence).

Self-education should not be understood as a lonely process. On the contrary, one should apply the technique of thinking together and aloud. As for training the ability to shift one's viewpoint or translate from one mindset (thinking pattern, method, procedural) to another, one can do it by him/herself, but it is helpful to use one's environment in a dialogue or a collective process with one's fellow students, mentors, or collaborators. Not in order to produce new problems or something that should be problematized, but in order to produce new contexts of problematization.

A few years ago, much of the knowledge was difficult to obtain. The teacher was the guardian of knowledge. Nowadays, let's say in the past decade, it has become much easier to reach the desired knowledge by oneself. Google and friends have opened up many resources and will continue to do so. Paradises and jungles of potential knowledge cannot wait to be used and explored.

The necessary shift from "learner" to "user" is underway. Since information is available and free – and we tend to be overwhelmed by it – one needs to learn how to use it, because information in an open source doesn't necessarily observe the grammar (rules and protocols) of use. We have to acknowledge that libraries, archives, and other places of knowledge dissemination have until recently the onset of the information age been the privilege of the educated middle-class. Nowadays, with open sources and free circulation of software, there is a struggle for open access, availability, and computer literacy, which enhances the potential of acquiring knowledge on a non-discriminative basis.

This means that

Teachers can change from instructors to facilitators.

Teachers can change from better knowers to fellow researchers.

teachers can change from mediators to spinning partners

teachers can change from those who convey only specific knowledge to those who facilitate processes and methods of problematization

Teacher can even be ignorant of the specific knowledge that should be acquired and still be an excellent facilitator, since s/he has gone through similar processes in order to obtain different knowledge

The advantages seem to be many

teachers will be left with much more time to spend on quality exchanges, individual or in small groups, since they need not lose their time any longer by conveying the content that most students will find out for themselves

students will be able to spend much more time in searching for knowledge, reading, using, interpreting and appropriating it, since they need not lose their time in impersonal and unselective conveyance of knowledge which takes place in classrooms

More individual and dynamic packages of knowledge can be constructed in order to fit the unique network of diverse abilities, needs, and desires of the wide range of personalities that the society consists of. Since modern society with its ever changing market, will soon be desperately in need of it

The traditional school may be efficient, although I rather doubt it, in producing standardized knowledge, but it is highly inefficient in producing a specific and individualized type of knowledge

Despite the fact that the prevailing education system has been in deep crisis for decades (violence in schools being a symptom of this stifling hierarchy) this mammoth called education has barely changed its course. Why is it so difficult to make a change when so many successful experiments have shown that self-education is by no means less effective? A recent experiment in a Swiss high school in Wetzikon nearby Zurich, where the final year students were left to learn by themselves, showed that good students only became better, while those who were less good ones did not worsen, they simply kept their level. Many of those working in the field of education have recognized the need for fundamental changes

Why then this resistance to change?

Teachers, students, parents, administration, and the society – they are all convinced that the ONLY way to learn is when one is taught. They are convinced of the impossibility of learning by oneself. They believe that the teacher is indispensable. Because without the teacher, how should the student know where to begin and how to continue? In this system, the teacher knows and the student is ignorant. But the teacher is also withholding information, conveying it in packages. The teacher controls the knowledge to be produced. In this approach, the teacher not only stifles the general intelligence of his student, but keeps him or her ignorant. It is rather the opposite of what we think a teacher does or should do. It is rather close to a crime, isn't it?

Unfortunately, the alternative of self-education is alien to the existing teaching principles, since they are based on obedience, discipline, and reliance on external assessment, which seem to be ingrained in the society as good common sense. Despite the fact that modern enterprises demand a creative and flexible workforce, it is still unimaginable for too many that self-education should be a possible solution to the countless problems that schools are currently contending with.

The disciplinary, repressive process of learning seems to be necessary in a system that lacks an ethic of self-responsibility, in a system that denies the complexity and individuality in the appropriation of knowledge. It is evident that a repressive system needs discipline. Therefore, it is not the knowledge to be obtained that presupposes the role of the teacher, it is the system to be sustained that requires it. The teacher is indispensable in the rigid, classical structure of conveying knowledge.

The strict selection process in schools proves to the market that, if one sustains certain standards, one can successfully appropriate certain knowledge. It is not the individual students that matter, their actions, their manner of thinking and maintaining a certain level of technical or specific knowledge, but the assessment of the school, according to a standardized system of testing. For the sake of selection efficiency, the market traditionally accepts this repressive school system as the most reliable one.

The resistance to changes in the educational system derives from the fundamental belief that growth, curiosity, and the desire to function well in a society are not stimulating enough to sustain the necessary motivation that could help the student pass through difficult phases in the learning

process. Of course, the perspective of becoming a member of the Fordist workforce is hardly stimulating, even though most work of this type belongs to the past or is at least outsourced. But the post-industrial society of information economy needs other qualities and is therefore promoting more variety, both in knowledge itself and in the way it is acquired. These various methods answer to the demands of a society that is constantly under change and therefore needs the ability to change. The self-educational approach is perfectly suitable for a society that requires individual initiative, creativity, responsibility, and ability to change.

In PAF (PerformingArtsForum), we facilitate this self-educating opportunity. PAF is a tool/machine whose one can work on developing methods, tools, and procedures that are not necessarily driven towards a product. In art education, much knowledge is acquired by practice. One learns while doing things. Every artistic production is also a kind of knowledge production. Many professionals pass through PAF every year. The generous exchange between them and the not-yet professionals is the backbone of the formation process that each student designs for him or herself.

Compared to the classical art education, PAF basically offers nothing more than a black hole to be filled by the student. Its main tools are its library and media-theque, the future and present colleagues, conferences, seminars, and exchanges between art schools – and one's own desire to develop certain knowledge and skills.

PAF tries to make a difference. It tries not to be an institution, let alone a famous institute. PAF is a site for experimenting with strategies, methods, approaches, experiences, desires, skills, and goals of developing, making, producing, and distributing work. It tries to be as little of an authority as possible. It tries to avoid aspects that invite submission. PAF leaves it all to you. And to your ability to confront and exchange the material you are developing and the many questions that pop up, both with your fellow not-yet-professionals and with professionals. PAF is interested in what you make of it. PAF is interested in the future of the performing arts.

Not many students are thrilled by this open and unrestricted offer. They want a planned curriculum and a certificate, preferably from a reputable institution. They want to be taught, since they cannot imagine how to teach themselves. They need authority. They need to submit themselves to someone. They need somebody else to decide for them.

The need of authority is engrained in our society.

If PAF were to organize auditions and demand serious applications to be assessed by a committee of highly esteemed professionals, it would not be difficult to select 20-30 not-yet-professionals out of some hundred applicants. But PAF won't organize these auditions.

How strange: this need of an outside eye that assesses you. It is an assessment based on the criteria developed from the assessors' past. Why not be assessed by the future? By what one wants to do, tries to do, and does.

One doesn't become an artist, a visual or performing or whatever artist, by the mere fact of graduating from an art school and obtaining a certificate. It is not the certificate, but rather the individual curriculum vitae that describes the students' qualities, through the list of experiences she has gone through.

Art implies a strong desire to communicate something specific. What this "something" might be and how it might change in the course of an artistic career: what are the means one might translate/mediate this "something" into, and how these means might change in the course of an artistic career – all of these belong to the critical, reflexive, artistic and self-steered process. The self-evident independence, preserved in the course of becoming an artist in a learning environment based on self-education, of becoming an exception and not a product of (rules) in a school, is of crucial importance for the quality of what the artist wants to communicate.

Moreover: the fun of self-education, the independence and the strong reliance on one's own perception, do not only produce better artists, but are equally essential to any product of the education cycle as a whole.



Što podrazumijevamo pod transformacijom izvedbene prakse u produkciju prostora?

Bojana Cvejić

S engleskoga previo Tomislav Kuzmanović

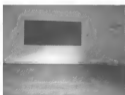
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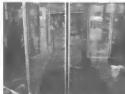
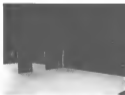
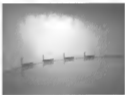
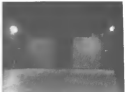
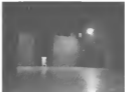
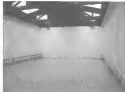
2. Andrea Fester "How to Provide an Artistic Service: An Introduction" <http://www.artweb.com/~distributiv/assart.html>

3. Utp: Bojana Cvejić "Learning by making and making by learning how to learn" in: <http://www.cademy.com/> Review: ProPublica, 2006

Može nam se učiniti da je "edukacija" tek još jedan konceptualni okvir pomoću kojeg se izvedbena umjetnost u Europi želi emancipirati. Međutim, preferencije projekata o edukaciji u pisanoj kazalici, performansu – akademiji, konferenciji, studiju, laboratoriju, izložbi i tekstovima edukativno-proizvodnje znatno, procesu učenja, isti nastali tijekom posljednje tri četiri godine – širokovala je nasilnijom još jednog idejnog pokreta.¹ Budući da nema puno toga zajedničkog s estetskom formacijom ili političkom mobilizacijom, ovaj pokret je u veći mjeri dinamičan sila, preslab u obje i planovima da bi ga se moglo reprezentirati. O određen broj inicijativa i projekata koji su prozori u debate o obrazovanju stvoreni je još jednu dinamiku u polju: oni koje uključuju i reorganiziraju rad kao praksu koja implicira, ali se s obzirom na porođeni kvantitativni koncept razdvajanja, ne temelji na obrazovanju. Ovaj ov pokret pobliže označilo kao posebniju praksu, ali pak usporedivu s idejom praxisme prakse ima što transformiraju rad u proizvodnju prostora. Riječ ne što objasniti konceptne termine "praksa" i "prostor" u okviru izvedbe, ustajalo su izložiti prakse koje su do njih dovele.

U okviru nematanjane produkcije izvedbene su umjetnici shvatili da njihovi projekti bazirani radovi u opću skupinu svojoj pluralnosti ne slijede nužno istu tematsku, ideološku ili proceduralnu osnovu.² Otridoljšto postajivanje opozitnih definicija izvedbe ili koreografija na utjebe na način produkcije u izvješću njegovu položaju ekonomiju: njegov bi kulturni utjecaj.³ Shvativši da im je zajednička tak koncept rada koji se ne može obaviti kao proizvod izvedbe ili zajedno s njom, izvedbeni umjetnici ponovno promjenju produkciju znanja u njihovoj praksi. Budući da je u freelance produkciji izvedbe vrlo kratkog vijeka, ona u prvi plan dovodi pitanje kako op radne snage predstavljaju izvedbeni umjetnik: neprestano proizvodi izvan okvira plaćenog i primetog vremena rada kroz neautornatnu produktivnost koja je uvijek veća od pristupe: prostora i efektivnosti djetih u postojećim institucionalnim strukturama. Ovo ponje promjenju u stvaranju "svetana" kao učenja. Za razliku od samoinicijativne koja profloran i posebnost izvedbe, razdvajanje metodologije rada, strukturu i uvjeta rada se preciziraju kao kapital u koj valja investirati.





⁴ www.ifa.com, "Theatre of the World: 2006-2007", [www.ifa.com/ifa.html](http://www.ifa.com/ifa/ifa.html), "Theatre of the World: 2006-2007", str. 51-52

⁵ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

jestu i zapsni prostora i mereme vjezni koj omogućuju suzbičavanje nekakih prostora u jednom realnom prostoru. Odsječak nesumljivih tablica procesa koji se provlače u heterotopije.⁶

Transformacija izvedbe u prostornu praksu je njeno grafičko prikazivanje, način je na koji možemo opaziti projekt pod nazivom The Theatre koj kombinira arhitekture i performansa.⁷ Projekt se sastoji od konstruiranja aprade lokalnih u Italiji, a Francuski se iznosi tipom procesa slijede kazališnog prostora. The Theatre se također može opisati kao stalni forum za govornike iz tradicije, često nestranih odop na Žamajski i kao sredstvo za smučkava namjerama umjetničkih ljudima i drugim predstavima u polju izvedbenih umjetnosti, kako bi programski aktivnosti koje odražuju tajom lokalizaciju projekta. Takav mobilni predložak ponosi i omogućuje realizaciju izvorne funkcije istata kao javnog foruma odatijevog na određene značaja i forme koje može prebiti u različitim kontekstima.

Dok PAF predstavlja prostor odgojara na odgovornost u motorizaciji i organizaciji rade u strukturalnih kooperativni odgojara: BMU, eksperimenata s vremeniskim i prostornim sgrančerenjima određenim radom. The Theatre daje kao predložak za ponovno reprezentaciju prostora (plejning i konstruktivni i reprezentativni prostor koji vješt, koje će u njemu biti programirane). Postoji još jedan oblik prostorna prakse koj se pojavio u okviru tradicionalne izvedbene prakse koj se nije lokalizirao na jednom mjestu. Pod ovim podnaslovom pojavu tehničke grupe koje okupljaju predložak s ciljem postizavanja razmjena i kalkulacije koncepta, metoda i tehnika. Jedne tekve grupa okupa sa kako bi ispravila i stabilizirala svoje svoje o metodologiju u izvedbi tradicionalne pripisane suduju prostora i dramaturgiji.⁸ Slijedi grupe se formirale oko rade skupine pod nazivom Open Source IOS i ciljem postizavanja kako OS kao osobiti model društvene organizacije koja se temeljeni na nerovnom, organizaciji slobodnoj distribuciji i sudjelovanju može upotrijebiti na procesi i izvedbi u izvedbi.⁹ Nadalje, OS je odavno opovrgnut kalkulaciju metoda i istara za stvaranje izvedbe kao ekspandirajuće distribucije i razmjena znanja prostora i umjetničke prakse. Druge je skupine pod nazivom Practicall, nastale iz potrebe da se razvija i izjedna praxsa na način nekonvencionalnog nekonvencionalnog primjena tehnike. Isto je nekonvencionalno za plesnu umjetnost.¹⁰ Njehne od ovih grupa se ne ograničava na istertu razmjenu informacija i njihova je namjera bila prevladanje nastajnog prostora u platformu dostupnu svim koriscima. Pli pod nazivom se berjanje vitalnim (vitalisti) koj počinje bagim tekstovima i nastavlja se u odgovornim razpravama, modifikacijama i stimulacijama dodatnih artikula i izvaza na taj način postavlja raskli između proizvođača i potrošača stvaralaca i publike.

Nakon ovog uvoda u situaciju donosio uvjete iz kojih predstavljene projekti proizvode moćne smio biće definiranu načinu na koji ovdje koristimo terminu "prostor praksa"

Pojam "prakse" je preuzeti od Isabelle Stengers koja pod praksom smatra aktivnost koja nije oslobođena svih pravila i normi ali koja također nije normativna u smislu da se navla prema općem dobru.¹¹ Praksa upotrebljavane tehnike u plesnoj istori i plesnoj skupini i pak praksa upotrebljavane za subvencije je normativna aktivnost, odnosno aktivnost koja sledi određena pravila budući da se povodi za institucionalnim i normama, praksama postignuće koje će utjecati na formiranje praksa i člana plesne skupine ili pak kandidata za status izvedbenog umjetnika. Za razliku od normativnog koncepti prakse koji ovdje koristimo ne vezivaju se bilo da se podignu standardi na dobru i funkcionalnog i objektivno objektivnog već objektivno ovlaštenosti (empowerment). Či je postavljanje praksa ne spekulativne temelje moguće, a ne uvjerljiv. Takva praksa optima deluzivnim izjavama koj ne mogu imati definitivnu autoritativnu vrijednost, već će biti transformirana u sadržaj. C. S. Peirce je objektivno bio svezak u kao ogledni shvatila novih ideja dn bitu svako novo opažanje generira novo pravilo, kao moguće objašnjenje. Stengers de Peirceovo pravilo koje nas tjera da mislimo, objektivno propustimo. Umjesto norme, ovaj vid praksa za posledicu ima objektivno tako što ih možemo objektivno kao nas situacija ne tjera na razmišljanje, osjećanje ili propitivanje. Normativna pravila ne ostetivna ne situacija u kojima se potpuno općenitog sudjelovanja dovodi u pitanje zato što postoje navika u stvarnoj konvenciji i običaj koji ga održavaju i potpunoju.

Pitanje je treba li situaciju u obzoru na ovlaštenosti koj praksa donosi; zamjenjiv terminom "prostor". Prostor¹² ima dugačku divergentnu putanju u teoriji društva i kulture koja se često označava kao "prostor zakret" u jednom se prostora pojavljuje upotreba i drugim geografski metaforama s ciljem prilagadjavanja i modifikacije izvornog značenja termina "koncept".¹³ Na isti način "prostor" može poslužiti za teoretiziranje inovativne izvedbene prakse upravo tako što se izvedbe redovito modifikira kao vremenaska, a ne prostorna umjetnička disciplina. Stoga s povlašću koju je pogim "prostor" imao u Poetu prostora¹⁴ Gastona Bachardina u obzoru (eteronormativni situacijama, u "Product on of Space" Herma Lafontova u u sklopu istog i generativnoski praksa¹⁵ javna ontogeniranu zajednički koncepti prostora i razmjena koje mogu poslužiti za razlikovanje od zajednice i teorija i networkinga. Pliema Lafontovaovog triadi reprezentacije prostora, reprezentativnih prostora i prostora i praksa; trijadi odgovara 1) zamisljenom mentalnim reprezentacijama kao što su planovi, 2) osvojenom simboličkim postupcima i protokolima ostvarenim u prostoru i 3) potpunojom problemom objasniti u ovlaštenim otvorenoju izvješćima

⁶ "Theatre of the World: 2006-2007", www.ifa.com/ifa.html, "Theatre of the World: 2006-2007", str. 51-52

⁷ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

⁸ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

⁹ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

¹⁰ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

¹¹ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

¹² "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

¹³ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

¹⁴ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

¹⁵ "The Theatre is Dead! International Fest for a New Spring and The Liberation of the Theatre", www.ifa.com/ifa.html

pede u kategoriju reprezentativnog prostora. Inzistirano na aspektu zajedno u praksi zbraja omogenizaciju grupe čija vrijednost leži u heteronornomiziranosti, porijekla, logici i egocentričnosti loga. Kad govorim povratno o teritorijem, negdje avirne i vidljivost sa tlu strukture moć koju treba nužno granice koju treba otvoriti te usga koji treba iskoriti. Povratnje prakse s konceptom amona stavke naglasak na sone na koji se praksa treba događati, ali na koncept za koje uspostavlja emocije ili pak na ekotoničnu koju treba nazivati. Dakle je ovaj navedeno u vezi s dodjeljivanjem određene riječi ili asocijacije praksi ili pak s tvrdnjom da je praksa produkt određenog konteksta, moć je moćes kulturni praksu u smislu efekata koje ima te namira na koje funkcionira. Umrežavanje spada u istu kategoriju kao teritorijem. Čak i ako zveka praksa uključuje umrežavanje kao čvrstiju kao njegov aspektima, praksa ne može biti redukovana ili pobijana s povezanosti ili uspostavljenjem veze kolektivne informacije koje uključuje i uključuje. Umrežavanje proizvodi međuprostorne prostore, i prostor u prostornoj praksi ne međuprostor konteksta, kao što je to slučaj s većim prostor je isto što veća nastavlja. Stoga iznaglašio moć koju ovaj usvođenja termina "prostor" jest izvijanje naglasak na "nastavljanje" za razliku od "posmatranje", "intervencije" ili "detekcije" koje dolazi s kritičke distancije. Nastavljanje pojedinačno uključuje poboljšanje čvrstosti putu, što i ove binae opozicije pomoću kojih kazališna pozorišta potvrđuje svoju nepodjeljivost, ali prema Foucaultu, naše nevide da prizvemo razliku između privatnog i javnog prostora, obratnog kojimog prostora: kulturnog i korisnog prostora. Otvoriti prostora izokolea i prostora radi. Praksa na početku da nastavljanje izvanjalo i historogeni prostor pritom istovremeno postavljajući i razvijajući mnoge prostorne registre. Ona nas primamo sretno usred procesa koji se ne naziva kazališno od 2006. A do točke B na map: već teče različitim binaama i putanama koje možemo sagledati samo retrospektivno. Proces produkcije znanja samo ako ima temelja – starije ili zapreku koju u prvi plan stavlja tenzitet u ovom percepciji zamjenjuje koncept. Ove pragmatična speličnice obješnjave svjetla koncepta kao inventuru ili događaj koji proizlaže kako iz svijeta glednog kao bare aktivnosti tako i skulpture ne samo stvari, već i odnosi koji, kao sekundarne ili inherentne stvari, već se nevide ovim njih i dobivljaju se kao stvari. Pojava koncepta ili nekih drugih oblika znanja stoga predstavlja kristalizaciju procesa u kojem sudjelujemo prije no što ih prepoznajemo. "Sudjelovanje dolazi prije prepoznavanja", tako glas pravio koje Brian Massumi razvija slikeozi Gillesa Deleuzea i Williama Jamesa. Ovo pravilo nam s opako kako bismo konstruirati iskustveni protip izvedenoj praksi koje počiva na uvjerenju ne samo primamo već i sledimo te da situacije moraju biti ograničena kao umjetni objekti kako bismo mogli eksperimentirati s onu stvari već uspostavljenih modela. Eksperimentiranje se u praksi označava kao devijacija od procedure koje proizvode poznate efekte. Sudjelovanje prije prepoznavanja situacije odnosno njegova rezultata može se opisati na dva načina. Postojeb diskurs u vizualnoj kulturi i arhitekturni delinija sudjelovanje kao tekstu u situacionitko nastavljanje razmjene situacije u kojoj se istovremeno nalazimo, ali je naše prisustvo intenzivno (podobnije utjecajima i otvorenio namo nepovezanim heterogenim inputu). Daljeznajeb diktura ne propušta priliku da ga objasni kroz spinobističku pramu "efekta" s primjesama pragmatizma. Massumi pak postavlja sudjelovanje na mjesto naše kao naših govora o toj margini pokretnosti, "je onome kamo možemo ili i što možemo raditi" u bilo kojoj drugoj situaciji. "Alekt" u procesu prakse jest nepropisna promjenjivoj intenzitetu koj se odvija od znanjega stoga utječe na našu sposobnost djelovanja, objeđanja ili mišljenja. Tako postaje konceptualno sredstvo koje nam omogućuje da razbieramo i usredotočimo se na sljedeći korak kao potencijalno eksperimentalni korak umjesto da se us suprotno od bilo kojeg djelovanja proizlazećeg velikom utopističkom slikom.

Željo ti namo pristupio ili razmatrao izvedbeni, praksu na seon predodan u ovom tekstu kroz nekoliko egocentričnih projekata i predložene situacije prostorne prakse? Do ovog "željo" već smo objasnili kao neodjeljivijaju situaciju u vezi podjale, utjecaja i znanja koje izvedbene prakse ima na svjetlome društvo. Na drugi dio ovog pitanja tek treba odgovoriti – čemu taže aktivne izvedbenim umrežavanjima kada eksperimentiraju se sposobnostima, kapacitetima, metodologijama i konceptualnim aluzimama prije ili neodavno u radu na izvedbi namijenjenoj kazalištu kojimog poznanje? Taže li ovi dva s objem uključivanja gledatelja kao konemika, odnosno onih koji dajeb neizvaju iste eksperimentiranja se sposobnostima, kapacitetima i namirama stvarnima i reprezentativnima izvedbe? Moje argumente se ovaj zahtjevojnje sposobnostima, s na stvarnošću, utjecajem u mogućim, ali možda ne i uvijekjve koncepte i metafore. Ona su našim gledanje i umrežavanje stvari koje sada ne moraju biti ništa više do simptoma pozitivnija razvojne tendencije ili reaktivnija opredelne sklonosti. Međutim

Budžmet je negativna željo što se postati ono što od nje napravimo

Iskra i/ili Wulfsten

A ako željo bi se samorganizirana

Razp. Nade Crkajcine

Ovaj tekst objavljuje kao jedan od prvih rezultata dokumenta 12. majstora: Praksija pomena de radban i praksi dokumenta 12. majstora, kolektivnim arhitekturni praksi koju provode preko 70 istaknutih i onih istaknutih drugih ljudi. Dobra dokumenta del

DOCUMENTA
MAJSTORI

16

16 Kinetični prostori i terminu praksi i William James, Essays in Radical Empiricism, Dover Publications, Dover 2003

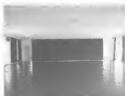
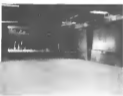
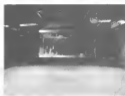
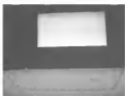
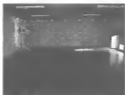
17 Brian Massumi "Movement: Affect Sensation: Protocol for the Virtual", Duke University, Durham, NC 2002, 2003

18 Markus Meiser, Shumon Beazley and Prof. Dr. Sorenja Seifert, "An Area of Special Interest MIT Boston, Massachusetts 2006

19 Brian Massumi "Navigating Movements: Towards a New and Shifting Approach to Organizational Complexity", Massumi, 2007

What Do We Mean When We Say that We Are Transforming Performance Practice into a Production of Space?

Bojana Cvejić





may seem that "education" is yet another conceptual framework by which the performing arts in Europe have sought a new emancipatory avenue recently. However, the proliferation of projects in education in dance, theatre and performance – academies, conferences, research labs, seminars, and texts issued on education, knowledge-production, learning etc. in the last three years or so – has sparked another movement of thought as its by-product.¹ Having little to do with aesthetic criticism or political mobilization, movement is more an expression of dynamic forces, too weak to gain and arms to be represented. A number of initiatives and projects looking out of the debate in education created another dynamic in the field: the one of articulating and reorganizing work as practice that implicates but does not center on education, with respect to the exhausted curatorial concept of research. I will elaborate this movement further as a distillation of praxis that can be related to the notion of spatial practice in terms of reconfiguring work into a production of space before clarifying the use of the terms "practice" and "space" with respect to performance. I will sketch out the conditions that enabled them.

1. The wake of immaterial production, performance artists realize that their project-based work in its plurality does not necessarily share a thematic, ideological or procedural basis.² Ontological inquiry into extensive definitions of performance or choreography does not affect the mode of production in performance, its political economy and its impact on a larger scale of culture.³ Realizing that what they have in common is spending an amount of labor which cannot be intersected as or along with a product of performance, performing artists are re-evaluating knowledge production in their practice. With its explicit alienatedness in freelance production, performance reinforces the awareness of the type of worker the performance artist represents: constantly producing outside of the (paid and recognized) labor time, in a non-calculated productivity which is always larger than he access, space and effectiveness given to it in the existing institutional structures. This inspires a change of attitude towards considering "making" as "learning". As opposed to the self-marginalization that ensues from the precariousness of performance, research in working methodology, services and conditions of working are recognized as the capital to invest in.

Folding theory into what can be produced by and through the experimentation with methods, conditions, formats of work reorients theory from a critical and conceptual to an inventive and experiential approach. The desire for such reorientation is motivated with a couple of discontents as well. One concerns how freelance work and lifestyle have turned the project-based of performance from a mode of production to a mode of reaction, cynicism and opportunism in the question: what is always-already there that I need to deanimalize? What is always-already there is the dispossession of theatre – the deconstruction of which in the last 10 years has consolidated spectatorship without exploring it further than the joyful recognition of the role of being a spectator. Another dissatisfaction with the dispossession concerns what discourse it can produce. The performance in its distribution is unavailable for discussion from the very simple reason that there can be no link comment made about what is said. The discussion on time in theatre is put off until after the show: when it happens in the bar. Artists' talks before or after the show are – at best – promissories upgraded to the authors' self-explanation under the tyranny of democratic dialogue with the audience. The knowledge instigated by a performance amounts to an individual opinion: a review in the daily paper or, at best, an essay in a quarterly magazine.

All in all, performance artists and theorists who operate within performance practice are in need of platforms that can capitalize on the freelance service-based economy and work and lifestyle to reinforce and intensify that which they are already doing in a precarious, not acknowledged and unstructured climate.

I will now describe the projects and initiatives whereby the attribution of "spatial practice" will echo an obvious reason at first.

PAF (Performing Arts Forum) is an organization built upon an offering of space without a pre-existing normative or representative structure. Theatre director and performer, Jan Rotmans, bought a former convent with a large capacity and opened an open invitation to anyone in the performing arts who would be interested in using it.⁴ Unlike the residency system that nowadays represents a cheap form of co-production by providing the artist with a room of his/her own and almost no product on budget, PAF depends exclusively on artist involvement, on their financing and self-organization that ranges from moving house walls to organizing one's research process. Being thus an emergent self-regulating structure run by users that are at the same time its developers and consumers, it offers only space and time so that inventing working conditions for oneself in non-supervised and non-representative ways is not only possible but necessary in order for anything to happen. In the context of the West European institutional market, PAF surfaces the need of performing artists to reclaim and take charge of the part of their work that has been patented by various institutional co-optations of critical, "experiential" and research-based formats. It also attests to the capacity of performing artists to surpass the culture of complaint and to structure proactively the means for expanding possibilities, interests and the exchange of one's own working practice. Amidst a secured infrastructure for performance production, the quest for another "forum for producing knowledge in critical

1 To mention but a few: Tanskan Osvastand Kulturskapsbyrå by Holm, Berlin: <http://www.tanskan-osvastand.net/>; Mutek's Suwest: a new educational model in dance and choreography: <http://mutek05.org/eng/>; Festival Contact 83 "Learning by Doing" (Institute of Art, Berlin, February 2006); artistic laboratory Education Amer' (Singapore Week, May/June 2006).

2 Andre Frazer, "How to Pre-empt an Artistic Service An Introduction" <http://www.edweb.com/~dfraser/edweb/ezine1.html>

3 Cf. Bruce C. V. n. "Learning by making and making by learning: how to learn" in: Rogoff, J. & D. A. C. A. & M. V. Resilient: Fact/Fact 2006.

4 PAF was initiated by Dutch theatre director and performer Jan Rotmans, and founded in October 2006 in St. Erme, a village 130 km northeast from Paris.

8 From the *Journal of Architecture*, vol. 9, no. 1, Fall 2004

9 Six months in one location is a project proposed by Neve Le Fevre and Soane Ogden. The history of the project consists of working days which emerged during VOSS08, a conference on education in Architecture and performance held in Potsdam in June and performance held in Potsdam in March 2009

7 *Unsettling Home* by Michel Foucault. Of *Other Spaces* (1981) form a hand-drawn overview of a completed 'rearrangement' of a text. *Das Spazio Ausser* (published by the French journal *Architecture/Mouvement/Continuité*) October 1984 or the pages of a book given to Michel Foucault in March 1987. Although not intended for publication by the author and that not part of the official edition of his work, the 'method' was translated into the public domain for an exhibition in Berlin shortly before Michel Foucault's death. Translated from the French by Jay M. Sawicki

8 *More on BM/L* in Soane Ogden. *Compendio: Zur Wiederentdeckung eines Textes* (Zürcher 104, December 2005) 51-63

6 *The Theatre* is a project by International Festival of Architecture Spring and Fall 2008 and. See <http://www.festivalofarchitecture.org/>

10 The working group on 'methodology in performance' was in fact an ad hoc set up by Merle Ingvarsen and Soane Ogden as part of Merle Ingvarsen's research project *Justified in Hand* in Brussels from March to June 2006

11 The Open Source Working group consisted of a working bundle of choreographers, dancers and performance practitioners since 2008, among who were Anne-Christine Møller Ingvarsen, Petra Sabonis, Gail Joshi, et al.

12 *Proscenium* is a project by Ana Cláudia Proscenium, Carlos Prádanos, Gail Joshi, Inês Schaef and Odde Sævi. Conducted on 'body practices' - the physical activities based on a conception of the moving body and on a conception of what languages create a body to concretely reduce the conception

13 Isabelle Stengers. "Including members with political theory: Opening the Pandora Box?" manuscript handed out during the seminar. Prof Stengers' text at www.cmla.fr (Molleville University, November 2008)

exchange "a tool-machine" in researching methodology "a place for temporary autonomy" is specific insofar as it implies artists to take responsibility and cooperate in producing a space inasmuch for themselves as for others.⁸ Work thus expands to the production of space in activity and knowledge that its users invest, exchange and bring forth while not accumulating it to a representative function of a public institution like theatre, museum, or cultural centre.

- PAF develops from making an opportunity to produce space out of a vacancy (i.e. the empty space of the former convent). "Six Months in One Location" (BM/L) is a project that seeks to temporarily create work in a particular organization of space and time. This initiative, originally proposed by a choreographer and a theorist to a number of performing artists, is conceived of as a set up of special conditions in order to examine what these conditions produce in terms of working methods and procedures, orientation on formats and occasion, conceptual and discursive apparatuses, and ways of working and being together.⁹ The conditions are that the work take place: 1) in one location; 2) in the duration of six months without interruption; and 3) involve a number of people who each apply with a project of their own in whatever phase of development. Applying with their own individual projects, participants also become involved in one or two more projects by taking on a different role and changing function. What BM/L reinforces is not a collaboration of a collective on one overarching project, but ways in which artists and other practitioners act as individual intercessors of each other. The objective of BM/L is to produce a platform where work localizes in situ so as to register time that is lost in traveling in pursuit of new opportunities for jobs and projects. Therefore, this project aims to produce a counter-site, a heterotopia in Michel Foucault's terms, in which the supposed normality of the freelance project-based work is simultaneously represented, contested and inverted.¹⁰ Displacement is replaced by continuity in immobility that is needed for exploring one's own and one another's "foreign territories", countries of work. Such a platform, a heterotopic locale as it is outside of the other places whose reality it indicates. Seating work as a space for several projects whose regime, practice and use may be incompatible, BM/L examines if the constraints of time and space are conditions that enable a juxtaposition of several spaces in a single real place, a site of incommensurable durations of processes that open up to heterotopias.¹¹

Transforming performance into a spatial practice and making this shift graphic is how a project combining architecture and performance, called *The Theatre*, could be characterized.¹² It consists of constructing an in situ building of theatre, financed and developed in a process common to theatre performance. *The Theatre* orchestrates itself as well in an ongoing forum for speakers from different, even unrelated disciplines. It is conceived as a transportable structure made available to artists, curators and other performance practitioners to program whatever activities they determine in the localization of the project. Such a mobile template invites and enables a re-enactuation of the original function of theatre as a public forum sensitive to the particular meanings and forms it may take in different contexts.

While PAF produces space by invoking the responsibility of the self in motorizing and organizing work in a structural cooperative endeavor, BM/L experiments with work determined in temporal and spatial constraints. *The Theatre* acts as a template to prompt a re-orientation of space (planning and construction) and a representational space (activities that will be programmed there). There is another form of spatial practice that has emerged in current performance practice without localizing itself in a site. Here I mean the emergence of working groups gathering practitioners for an investigation, exchange and evolution of concepts, methods, and techniques. One such group assembled to discuss and elaborate knowledge on methodology in performance (traditionally attributed to a study of poetics and dramaturgy).¹³ Another one formed around Open Source for an inquiry into the implicit one OS as a particular model of social organization based on horizontal organization. Free distribution, and participation may have on the working process and practice in performance.¹⁴ OS thus empowered a collective outsourcing of methods and tools for producing performance as an expanding distribution and exchange of knowledge from artistic practice. Another group established itself out of the need to revitalize body practice in a manner of non-hierarchical non-urbanist transmission of technique, which is uncommon to dance.¹⁵ None of them contained themselves in an internal use of information; they deliberately strived to formalize a mental space into a platform available for any users. Thus a physical site is substituted by a virtual one – a website – that performs as a repository of texts and continues in responses, discussions, modifications, the stimulation of more articulation and expressions, and declines the divide between producers and consumers, makers and the audience.

After introducing the situation, i.e. the conditions in which I describe these projects ensue from and set forth, I might be eager to define terms in which I use "space" and "practice" here.

I have adopted the notion of "practice" here from Isabelle Stengers, who considers it an activity that is not free from rules and norms, yet is not formalizable, in the sense of conforming to a common good.¹⁶ The practice of training a technique at a dance school or a dance company or the practice of applying for a subsidy is a normative or rule following activity for it concerns instrumental reason. The practical achievement it will have on the formation of a dancer or company member,



or a candidate for the status of performing art. What differentiates the concept of practice that I employ here from a normative one is that it is drawn not by the measurement of validity (whether it conforms to standards of the good, the functional or the objectively real) but by the success of empowerment. This is posing practice on a speculative ground of the possible rather than the plausible. Such a practice operates with discursive expressions that cannot have a definitive authoritative value but are to be transformed in abduction. C. S. Peirce characterized abduction as the logic of creating new thoughts, where a new observation generates a new rule as a possible explanation. Stengers would call Peirce's dealing with potentially a culture of hesitation, where a practice depends on contributing to a situation that causes one to think, feel and wonder. Rather than a norm, this notion of practice entails obligations because obligations can be betrayed when the situation has not given the power to have one thinking, feeling or wondering. A normative practice is not sensitive to situations in which the potential of operative reason is questioned: for these are habits, convictions, conventions, customs that perpetuate and petrify it.

The question is whether a situation with respect to the empowerment a practice contributes to it should be replaced by the term "space". "Space" has had a long diverging trajectory in social and cultural theory (often marked as "spatial turn") where "space" appears alongside with other geographical metaphors in order to reshuffle and modify a consolidated set of terms and concepts.¹⁴ Perhaps in the same vein it can operate for theorizing the current performance practice (exactly because practice performance is conventionally classified as a temporal and not a spatial art discipline). So with the history the concept "space" has had in Gaston Bachelard's "Poetics of Space", in Situationism's "detournement", in Henri Lefebvre's "Production of space" and in leftist community practices of squatting and gentrification.¹⁵ It may still help us to sharpen the distinctions from community, territory and networking. Following Lefebvre's triad of representations of space (representational spaces and spatial practices (which is equivalent to 1. the conceived, mental representations such as plans, 2. the lived, symbolic procedures and protocols enacted in a space, and 3. the perceived, spatial patterns in everyday life), community belongs to representational spaces. Insofar on the aspect of community in a practice is to homogenize a group whose very virtue lies in a heteronomy of interests, engines, logics and existential stakes. When a practice is connected with territory, then its purpose and horizon is concerned with the power structure to take over: the boundary to cross, and the inscription to map. Connecting a practice with the concept of territory is stressing the scene in which a practice supposedly takes place, or the concept: it is broaching ground for, or the economy it seeks to develop. All this has to do with assigning it a certain mission or aspiration, or claiming it to be a product of a context, while I am interested in defining it in terms of the effects it has and the ways in which it operates. Another term in line with community and territory is networking. Even if every practice involves networking as a fact of late capitalism, practice cannot be reduced to or confused with connectivity and establishing a connection, sharing information that includes or excludes. Networking produces interstitial spaces and space in social practice is not in the interstice of contact, as in connection, space is something to inhabit. Thus the pragmatic motivation behind introducing the term "space" is to underline "inhabitation" as opposed to "observation", "intervention" or "determination" that operate at a critical distance. Inhabiting excludes the positioning of inside/outside and all the binary oppositions in which the theater stage confirms its sacredness or as Foucault put it: our habits of distinguishing between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work. A practice proposes one to inhabit a space that is external and heterogeneous, connecting and uniting many spatial registers at once. It primarily places one in the duration of a process that does not progress linearly from point to point on a map, but at different speeds and trajectories (reversed only in retraction). A process is knowable if it has a terminus, the condition or constraint that puts forward the moment in which a percept substitutes for a concept.¹⁶ This is a pragmatist speculation that explains the creation of concepts as inventions or events equally stemming from a world seen as a reservoir of activity and from experimenting not just things, but relations that are not secondary or inherent in things, but an external and experienced as real. The emergence of concepts or any other forms of knowledge is thus the crystallization of a process in which one participates before one recognizes it. "Participation precedes recognition" is the rule Brian Massumi derives from Gilles Deleuze and William James.¹⁷ It serves here to construct an experiential approach to performance practice that rests on the belief that experience is not only received, but is compossible and that situations need to be built as artificial environments for one to experiment beyond constituted ways. Experimentation in a practice is characterized as a divergence from the procedures that produce known effects. To participate before recognizing what the situation is and what outcome it may have can be described in two ways. The current discourse in visual culture and architecture would define it as a tactic of complex density scaled to the situation: one is currently in, but being more intensely there (and being affectable and more open to seemingly unrelated heterogeneous input).¹⁸ The Deleuzian discourse would not miss the opportunity to explain it through the Spinozian, cross-bred with pragmatist, term of "affect": Massumi employs it in the place of hope, as a way of talking about that margin of maneuverability, the "where we might be able to go and what we might be able to do in every present situation".¹⁹ Affect in the process of a practice is a perception of a changing intensity, intensity that disconnects from significance and thus changes one's capacity to act, feel or think. It becomes the conceptual tool to help one deepen and focus on a next

¹⁴ Cf. Mike Dong, *Algal Territory: Thinking Space* (Routledge, London-New York, 2000) and Phil Hubbard, Rob Kitchin and Gill Valentine (ed.), *Key Thinkers on Space and Place* (Sage, London, 2004).

¹⁵ Gaston Bachelard, ed. by John Stolgoal, *The Poetics of Space* (Beacon Press, London, 1984). Henri Lefebvre, ed. by Donald Nicholson-Smith, *The Production of Space* (Blackwell, Oxford, 1991). Nicolas Saper, "Theory Against" (*Review No 36/NO 2006*, 6-27).

¹⁶ I borrow the concepts of process and terminus from Will van James, *Ways in: Richard Fitzpatrick* (Dover Publications, Dover, 2002).

¹⁷ Brian Massumi, *Movement Affect: Sensation - Practices for the Visual* (Duke University, Durham NC, 2002), 230-31.

¹⁸ Markus Meiser and Shounan Baker (ed.), *Old Somenos Say Pannocopia?* (in *Arts of Spatial Practice*, MIT Boston, Massachusetts, 2006).

¹⁹ Brian Massumi, *Aftergoing Movements: Interview with Niels Zooman*, <http://www.21magazine.com/issue2/nielsmassumi.html>.

stop as a potentially experimental one – rather than to refrain from any action being overwhelmed by a big stopgap picture.

Why would one be doing or considering performance practice in the ways I have described a few exemplary projects and proposed the attribution of spatial practice? A part of the reasons – why I have already elaborated as the discontents about the sharing, impact and knowledge performance practice has in contemporary society. The other part remains to be seen – as to what performers and makers aim for when they experiment with abilities, capacities, methodology and conceptual tools beyond or aside from making performances designed for theatre as we know it. Are they aiming for performance to implicate the spectators as users and developers of the same experimentation with abilities, capacities, and the ways of making and representing performance? This is where I satiate my argument with speculation and not realism, with a venture into possible, but perhaps not plausible concepts and metaphors. They are ways of seeing and naming things that now may not be more than a symptom of a proactive developing tendency or a reactive decline. But still.

The future is uncertain because it will be what we make it.

Thomas Weiskopf

And if it's waiting – it will be self-organized.

Thomas Weiskopf

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Autoceste znanja

Goran Sergej Pristaš | Oliver Frljic

U posljednjih pet godina svi edukacijski oblici koji smo savršeni u izvedbenim umjetnostima prvenstveno su dramatični umjetnosti i na razvijenoj sceni definirani su u nekoj vrsti opcije ili nadobudne spram Akademije dramske umjetnosti gdje smo dobili sve vrijeme bit – ti kao soudent, je kao nastavnik. Čini mi se da smo na taj način pak minorizirali znanja koja su se time razvijevala tako što smo Akademiju najprije preveli u u centar. Čini mi se da bismo danas trebali razmisliti o potpunoj i misli generički model proizvodnje i razmjena znanja u umjetnosti, maknuli se od ideje centra spram kojeg se konfiguriraju performansi, otvoriti suocestvo znanja između nastavnika i novih nastavnika onih koje tek trebamo definirati.

Potrebno je napraviti nekoliko koraka

1. odrediti model u kojem konzumenti definišu u tip znanja koje žele dobiti (modificirane verzije black market of knowledge),
2. postaviti institucije za proizvodnju znanja ne promatraju kao konkurentske ili opozicijske nego ih uključiti u mrežu drugih institucija i neinterakcijskih subjekata u proizvodnji znanja, čime bi se izbrisala razlika centar-periferija i uveli novi dimenzioni u distribuciji i razmjeni znanja,
3. razmotriti oblike proizvodnje i prijenosa znanja koji uključuju ili odgađaju prevećenje znanja od strane institucija i stvar koje znanje u mreži ostaje neka vrsta općeg dobra

Generički je pitanje kako se pozicionirati spram one makroekonomske koja dopuštite umjetnost kao prihodno znanje da bi u svoju logiku uključila ova ekonomski defitarna područja. Konverzija ekonomskih granitika koje umjetnost proizvodi u specifičan tip znanja treba dakle prihvatiti prvenstveno u tim znanja. Postoji neka vrsta prebrunog pristajanja na ovaj mehanizam od strane aktivnih sudionika u umjetnosti kao proizvodni znanje

U slučaju kada konzument sam definišu u tip znanja koje žele dobiti, dolazi do bitne promjene u pojmu znanja. Mislim da bi trebalo biti temeljne razlika koja proizvodi znanje, naravno način na koji se ona prijavuje u umjetnosti.

Je li opravdan strah od institucija koje pozivaju na mrežnost u sudionike? Možda bi trebali obje ograničenja kojima institucijski centrirane sudionike u znanju razmatraju na proizvođače, distributere i konzumente. Generički tip organizacije prostora znanja nuzda bi doveo i do nove situacije. Kažem situacije jer uključio je ona prezentacija i neke vlastitosti u proizvodnji znanja, onda je jedne uloge institucije reprezentacije stanja situacije. Dakle, sam logikom u mrežu jedne treba nam još više institucija, ali različitog karaktera, iako proizvodnih i iako odsuovnih. Jer na kraju konca, institucija je uvijek neka akumulacija znanja

Slažem se s idejom iako proizvodnih i iako odsuovnih institucija, ali kako doći do institucija koje primarno funkcioniraju kroz disperziju, a ne akumulaciju znanja? Proizvodna znanja uvijek je određena određenim sudionicom kojeg privlače mreže od aktivnih subjekata u proizvodnji i tako se odvijaju razvijavanje sudionika na, iako si pobrzo, proizvođače, distributere i konzumente. Pitanje je iako ova mrežnost koja nisu uvjetovani mrežnicu tih proizvodnih uvjeta, ostavi da što više cirkuliraju u mreži i da budu dostupni svim sudionicima u znanju

Kad pričam o generičkom modelu proizvodnje i razmjena znanja, mislim li pod time model u kojem svaki od aktivnih sudionika definiše tipove znanja za koje je zainteresiran i sukladno tome ulogu u određena umrežavanje koje povećavaju učinkovitost u transferiranju tih znanja? Je li to ta nova situacija?

Pod generičkim modelom mislim na svjetlo na demeritima i o edukaciji koja je također tautološki jer vrsti od toga da se događa u umjetnosti. Dakle, s jedne strane bismo o reprezentaciji stanja situacije, ali i način na rub ponore s kojeg se situacija uvijek vidi samo izleđa. Reč je, u mrežu koju o reflektiraju transformativnosti u umjetnosti: o učanju za gledanje u umjetnosti, a ne o učenju za stvaranje umjetnosti. Ovdje moramo ući u paradoks u kojem postoji zanimljiva teatralnost, ali ne kao demeritizacija s pogledom gledatelja, nego učenje umjetnika da bude gledatelj u vlastitoj daljini kroz njezin umjetnik

Vjero bit se na pitanje znaga što proizvodivši razliku između umjetnosti i proizvodnje znanja, a da ne pobriju funkcionirati kao identitarna oznaka. Mislim da ovo ima veze s bazičnim iz reprezentacije stanja situacije. Treba li u prema diskurzivnom razvijanju ove razlike kroz etabliranje opće zanimljivosti umjetnosti i proizvodnje znanja? Postoji li danas aktivnost koja nije proizvodnja znanja ili je svaka aktivnost koja za svog nosioca ima sudionika u generički intelektu ujedno i proizvodnja znanja?

Učenje za gledanje u umjetnosti pretpostavlja stvaranje uvjeta u širem polju ekonomske znanja da bi se ovo učenje učinilo konkurentnim. Ako vas postoji prethodni korak koji uvođi opću zanimljivost umjetnosti i proizvodnje znanja, posebno je naprovi još jedan korak u kojem se stvara razlika

potrebna za učinkovito puštanje umjetnosti u situacije u kojoj znanje funkcionira kao neka vrsta nadpomoć koja organizira djelo ovo područje

Postavlja se, međutim, pitanje nije li ovaj tip edukacije zapravo politička škola? Ne zato što se odnosi na neku ideologiju izvan polja umjetnosti ili edukacije, nego zato jer ona shvaća da su i edukacija i umjetnost prakse te da su proizvodnog karaktera – dakle, time su ujedno i manjerno političke. Dakle govoremo o "estetskoj ideologiji" kako je objašnjava Andrew Hewitt u *Social Choreography*: "In short, we are not talking materialism. When we talk of an 'aesthetic ideology' we talk not of an ideology of the aesthetic but refer instead to the intrinsic aesthetic component of any ideology that seeks to structure itself in narrative form. Thus the aesthetic component of ideology is the utopian lure that enables that ideology to operate in a hegemonic rather than a simply coercive fashion."

ili, jkretko, u posljednje vrijeme nas kontinuirano prasa pitanje "Koja je vaša politika?" Tzv. konceptualni ples je spekulacijom o formi, značenjima, površini afektima i institucijama apelirao na političnost ovog rada, ali je ona shvaćena kao apornika i elitistička bez mogućnosti komunikacije sa širim javnost. S druge strane, spektakularizacija političkog u teatru kod nas je dovela do potpune depolitizacije traumatičnih političkih problema. Čini se da ni estetske ideologije izvedbe ni homogenizacijski spektakularni mimetizam na krajnjim polovima lijeve umjetnosti ne nalaže adekvatan odgovor na pitanje "Koja je vaša politika?" Meni se čini da problem zapravo leži u neosposobnosti cijane grupe, nefunkcionalnosti i loše grupacije – bilo da se ona vidi kao u manjerske grupe, scena, politika, o vili sektora, proletarijat, politika, stranka ili bilo kojeg vid reprezentacije. Naizgled se u paradoksalnom vremenu identifikacije s reprezentacijama koje su u liku. Zbog toga mi se čini zanimljivo odustajanje od identitetskog i probanje u mjestu proizvodnje te stvaranje novih generacijskih veza među različito identifikovanim grupacijama

Shvaćanje edukacije i umjetnosti kao dva proizvodna režima poziva na reorganizaciju prostora njihove događanja. Odustajanje od identitetskog predstavlja jedan od oblika ove reorganizacije. Ono dovodi do ekološke govornih subjektata koja destabilizira propisane diskurzivne prakse i podriva onu topologiju koja je bila konstitutivna za ranije forme arhitekture i političkih interesa. Upravo konstantno izmještanje proizvodnih pogona u produkciji znanja dokida mogućnost za njih ce koje bi bile učinkovite u reprezentiranju interesa raznih članova. To rezultira situacijom u kojoj su svi poziveni na inženjersku vlastitu obliku izvornosti. U toj točki opće zamjenjivosti edukacije i umjetnosti postaje funkcionalna jer se i jedna i druga realiziraju u polju ove inženjerske. Za razliku od homogenizacijskog spektakularnog mimetizma i estetske ideologije izvedbe, koj ostaju bez adekvatnog odgovora na pitanje "Koja je vaša politika?", ovdje se događa pokret koj bnaše uvjete za popravljanje ovog pitanja

Znao li to da bi umjetnost mogla biti nova disciplina političkog djelovanja? Nud li umjetnost zamjenjiva edukacijom novu logiku političke osjetljivosti i radikalne subjektivnosti? Odnosno, nalaže edukacija i umjetnost, pošto proizvodni zapravo otvor prema radikalnoj subjektivnosti, kojoj politika imanentno i umjetničkoj praksi?

Zanimljivo je da u trenutku kad je uspostavljena funkcionalna zamjenjivost umjetnosti i edukacije i kad se čini da dolazi do maksimalizacije emancipacijskih učinka edukacije koje si ožičio kao oblikovanje prema radikalnoj subjektivnosti, umjetnost otkriva svoj političko-disciplinarni potencijal. Za razliku od emancipacijskih učinka koj dominiraju jedinim statusom, talože se drugi staj u kojim se događa disciplinarna konverzija idiomatske super nove u novu konfiguraciju znanja i moći

Highways of Knowledge

by Oliver Frijć and Goran Sergej Pristaš

Translated from the Croatian by Manna Mladnov



In the past five years, all forms of education developed in the field of performing arts at the Centre for Drama Arts and on the independent scene have been defined in some kind of opposition to, or a compensation for the Academy of Drama Arts, where both of us have stayed throughout the period you as a student and I as a teacher. Apparently, we have downplayed, after all, the knowledge thus exchanged by emphasizing the Academy, by making it the centre of everything. I think that today we should reconsider the whole thing and conceive of a generic model of knowledge production and knowledge exchange in art. We should detach ourselves from the idea of a centre and a periphery configured with respect to that centre, opening up highways of knowledge between the old institutions and the new ones, those that have yet to be defined.

There are a few steps that need to be taken:

1. We should formulate a model in which consumers define the type of knowledge they wish to obtain (modified variants of the "black market of knowledge").
2. The existing institutions for knowledge production should not be perceived as competitive or oppositional. Rather, they should be integrated into the network of other institutions and non-institutionalised agents participating in the production of knowledge. That would erase the difference between centre and periphery and introduce a new dynamics in knowledge distribution and knowledge exchange.
3. We should consider those forms of knowledge production and knowledge transmission, which exclude or postpone the appropriation of knowledge by institutions. Thus, knowledge within the network would remain a sort of public good.

The general problem is how to position oneself with respect to the macroeconomics that allows for art as knowledge transmission in order to induce the economically ineffective field into its logic. The conversion from economic losses produced by art into a specific type of knowledge is pushed up in terms of capital by appropriating that knowledge. There is a sort of silent agreement to that mechanism among the active participants in art as knowledge production.

In a situation where consumers themselves define the type of knowledge they wish to obtain, the very notion of knowledge changes considerably. I think that this difference that produces knowledge, especially in the way it appears in art, should become a topic of discussion.

Is it justified to fear the institutions that call for an invention of co-operation? Perhaps we should avoid those limitations of institutional centralisation that classify all participants in knowledge as producers, distributors, or consumers. A generic type of organisation in the knowledge space would necessarily lead us to a new situation. I say "situation", because if situation is the presentation of multiplicity in the production of knowledge, then the only purpose of an institution is to represent the state of that situation. According to that logic, we need more institutions instead of just one, but they should have a different character, they should be easy to produce and easy to discard. After all, an institution is always some kind of knowledge accumulation.

I agree with the idea of institutions that are easy to produce and easy to discard, but how should we get hold of institutions that function by means of knowledge dispersion rather than knowledge accumulation? Production of knowledge is always marked by certain surplus, appropriated by some active agent in production (even if we manage to avoid the classification of participants, as you have just said, into producers, distributors, or consumers). Even though these surpluses do not depend on the necessary of prior production conditions, the question is how to let them circulate within the network as long as possible and be available to all knowledge participants.

When you write about the generic model of knowledge production and knowledge exchange do you mean the model where each active participant defines the types of knowledge s/he is interested in, thereby entering certain networks that increase the efficiency of knowledge transfer? Is that the new situation?

Under the generic model I understand a certain non-deterministic type of education, which is also autobiographical, since it concerns about the fact that it is happening in art. Thus, it means running away from the representation of the state of things, but at the same time running towards the bank of an abyss, where the situation can always be observed only from behind. In a way, the whole thing is about the reflection of informativity in art, on learning how to see things in art rather than about learning to create art. Here we must enter a paradox in which "theatricality" becomes interesting though not in terms of identification with the spectator's gaze, but in the sense of artist learning to become the observer from his or her own work and back through it.

I would like to get back to the following question: What produces/raises the difference between art and the production of knowledge, before it begins functioning as a mark of identity? I think it has

something to do with running away from representing the state of the situation. Should one tend towards the discursive dissolution of this difference by establishing the general exchangeability between art and the production of knowledge? Is there any activity today that is not the production of knowledge – or is every activity with an agent participating in the general intellect also knowledge education?

seem to see things in art presupposes the creation of conditions in the broader field of knowledge identity in order to make that learning comparative. If there is a prior step, one that introduces a general exchangeability between art and the production of knowledge, one needs to take the additional step of creating the difference that is needed for an efficient involvement of art in a situation – which knowledge will function as a kind of superimposed notion organizing the entire field.

however, the following question arises: Is this type of education not actually a political school? (or because it would refer to some ideology beyond the fields of art or education, but because it understands both education and art as practices, moreover practices of production – which means that they are also immanently political). Therefore, we are speaking of an "aesthetic ideology" as excised by Andrew Hewitt in his *Social Choreography*. In short, we are not talking metaphorically. When we talk of an "aesthetic ideology" we talk not of an ideology of the aesthetic but refer instead to the intrinsic aesthetic component of any ideology that seeks to structure itself in narrative form. It is the aesthetic component of ideology that is the utopian lure that enables that ideology to operate in a hegemonic rather than a simply coercive fashion.

To put it more briefly: today we are continuously confronted with the following question: "What is your policy?" The so-called conceptual dance referred to its political aspect in its speculation in form, meaning, surface affects, and institutions, but that political aspect was understood as abstract and elitist, with no possibility of communicating with the general public. On the other hand, the spectacularization of the political in the Croatian theatre has brought about a total de-politicization of traumatic political problems. It seems that neither the aesthetic ideology of performance, nor the homogenizing spectacular mimetism at the extreme ends of leftist art have managed to find an adequate answer to the question "What is your policy?" In my opinion, the problem is actually the non-existence of the target group, as well as the lack of functionality and the crisis of groups – regardless of whether they're perceived as art groups, the scene, the public, the civil sector, the proletariat, a party, faction, or any other type of representation. We are caught in the paradoxical time or identification with the representations in crisis. Therefore, I think it is important to disperse with the identification, to enter the places of production, and to create new generic links between the differently identified groups.

Understanding education and art as two production regimes is based on re-politicizing the space of their occurrence. Dispensing with the identification is a possible form of such re-politicization. It entails an explosion of speaking subjects that destabilizes the prescribed discursive practice and undermines the topology that was constitutive of the earlier forms of articulation of political interests. It is precisely the constant de-allocation of production works in the production of knowledge that cancels the possibility of a community that would be efficient in representing the interests of its members. The result is a situation in which all are invited to invent their own forms of visibility. At that point, the general exchangeability between education and art becomes functional, since both are realized in the field of that invention. Unlike the homogenizing spectacular mimetism and the aesthetic ideology of performance – which remain without an adequate answer to the question "What is your policy?" – a movement occurs here that erases the conditions for the emergence of that question.

Does it mean that art could become a new discipline of political action? Does art that is exchangeable with education offer a new logic of political and even radical subjectivity? In other words, is education as art, politics, and production not a gate towards radical subjectivity, action, and art practice that is immanent to politics?

It is interesting that, at the moment of establishing the functional exchangeability between art and education, which apparently leads to the maximization of emancipatory effects of education that you have interpreted as a gate towards radical subjectivity, art is discovering its political and disciplinary potential. Instead of the emancipatory effects that dominate a single stratum, there is now an additional sediment layer, which carries a disciplinary conversion from an idiomatid supernovis into a new configuration of knowledge and power.

This article is published on Pistoia's contribution to discourse 12 magazine. Pistoia has been invited to participate in discourse 12 magazine – a collective journal of general literary, scientific, and cultural activities, as well as other events from discourse 12.

DOCUMENTI
INCHIESTE





Aspetta senza parlare and All'insospettabile, teatro Dada Teatro, Foto: Tomo Ziegler

East - Dance - Academy

Radne bilješke Emila Hrvatina, Bojane Kunst, Alda Milohinić i Gorana Sergeja Pristaša
S engleskoga prevela Marina Miladinov

PREMISE I KONCEPT

bitna prednost suvremenoga plesa kao jedne od namjernih umjetničkih disciplina njegova je stalna aktualizacija i reaktualizacija. Iako se još uvijek bori za institucionalizaciju u većem dijelu svijeta, mogli bismo reći kako se ples ipak ima najbolje izgleda potvrditi se kao praktično stalna komunikacija, a ne kao disciplina. To će tek biti moguće samo ako se na ples bude gledalo kao na kulturu i misaonu strategiju, a ne kao na pukü estetsku disciplinu.

Obrazovanje u suvremenom plesu još uvijek je rijetko. Ako i postoji, uglavnom se temelji na odnosu učitelja-učenik, na situaciji u kojoj se neko osobno znanje opredmećuje u trenutku prijansa osobama koje su odložene tom prijemu znanja. Opredmećuje osobnoga znanja omogućuje li autoritetom nastavnika koje učitelj daje učeniku kao nositelju znanja. O toj se situaciji rijetko razmišlja, budući da je plesno oblikovanje znanjovino kao proizvodak općeg društvenoga, a ono je upućeno kao jedan od ideoloških aparata države. Obrazovanje u plesu shvaćenom kao disciplina znači discipliniranje učenika i njegovo i, rijetko pripremanje za reprodukciju matrice učitelja-učenik u situaciji koreografiranja. Ako nas opće obrazovanje u školama naučava kao dobre građane, plesne škole naučavaju nas kao dobre građane u plesnoj profesiji, kao uvijek spremnu radnu silu.

Zanimao East - Dance - Academy proziva u činjenice da još uvijek rijetko možemo pronaći pravi plesnu nabradbu u istočnoeuropskim zemljama (isto vrijedi i za plesu i za sjevernu Europu). Plesno znanje uvodi se fragmentarno, preko studenata koji su se obrazovali u školama Zapadne Europe i u Sjedinjenim Državama. Uglavnom se radi o stručnim plesačima koji obilaze škole i redovno i uvode stečeno tehničko znanje. Lokalni plesači obično se kroz znanje povratnika i kroz redovnice, gdje je znanje nekog učitelja za Zapade objeno u vrijeme i prostoru. Stoga se sve što znamo o plesu temelji na institucionaliziranom plesnom znanju koje stječe se Zapadu. A plesno znanje na Zapadu uglavnom je institucionalizirano kao znanje učitelja.

East - Dance - Academy nedvojbeno bi se trebala zvali potpuno drugačije, ali za potrebe njezina pokretanja postojeci natlov dovoljno je asocijativan i provokativan da zajamči oštiru debatu. Posebajini program, struktura, institucionalni okvir, itd. ne bi se trebali temeljiti na kompleksi postojeh zapadnih modela, nego na ponovnom pisanju povijesti europskoga plesa, koja bi trebala ukazati na specifičnosti plesne povijesti istočne Europe.

PONOVO PISANJE POVJESTI EUROPSKOGA PLESA

Ono što hino treba učiniti u plesu jest redefinirati povijest europskoga plesa: zemalno je povijesku koje neće biti određena zapadnjačkim parametrima ili se temeljiti na estetskom vrednovanju. Takav bi pristup bio nešto što bismo mogli nazvati polinom estetskom linislogno polihčkoj ekonomiji.

Ples kao umjetnička forma od uvijek se smatrao umjetničkom formom demokratskih društava. Ne postoji nijedna druga umjetnička forma koja bi se tako usko povezivala sa suvremenosti (moderonom, postmoderonom, suvremenom) i slobodom kao ples. Ples je umjetnička forma per excellence prvoga svijeta, demokratskog i slobodnog svijeta.

Ne čudi stoga što se najče u službenim povijestima suvremenoga plesa ne spominje ples u neda moderniziranim društvima. Postoji samo folklor, balet, vojna parada – redom forme koje su točne za predmodernizirane režime.

Čak i u zemljama drugog i trećeg svijeta povijest plesa kao umjetničke forme promiče se u potpunosti odima Zapada. Ako i postoji povijest plesa, to je povijest učenika nekog velikog zapadnog učitelja, uglavnom Labana, Wigmanove i Palucca.

Povijest plesa ovdje ne shvaćamo kao institucionalnu povijest s fikcijernim ljudim podružjima i drugim točicama, što se itelako dovoljno sumnjivo približava geopolitičkom nacrtanju zapadnog svijeta. Zanimna nam upravo ona "drugačija povijest" koju Demda definiše kao "povijest peridobitnih zalova i ne-dialektičkih diskontinuiteta, jedna povijest spolno heterogenih područja, neizvodljivih pojedinačnosti, nečuvanih i neproizvodljivih spolnih razlika". Ono što treba učiniti jest drugačije mađati prostora i artikulaciju tijela te razotkriti povijest događaja i afirmacija plesa kroz druge forme. Takva povijest može pokazati da je povijest plesa na Zapadu dostigala opelo vrijeme, ali kao područje materijalne, goisane i ritmičke žrtvovanja i praznih formi.

Ono što treba učiniti jest detektirati i pronaći ona mjesta, podrijetlo i događaji gdje je ples objeno na površinu. Uzmemo li primjer bitne okoline, performansi konceptualne skupine GHO (sveučilišne kolektive) Pupile Farkavak ijerovali su u Sloveniji krajem šezdesetih godnih, kazališne grupe Kugle gumenih i Milana Brlja ijerovali su u Hrvatskoj šezdesetih i sedamdesetih godnih na mjestu gdje je ples objeno na površinu. Ples nije mogao pronaći svoj institucionalni status sve dok se komunistički

tehnije nije poco raspadli (smatrali godinu) ali bio je neprestano prisutan i javljao se na onim područjima koja su bila takozvana područja eksperimentalna – likovna umjetnost, eksperimentalna glazba i kazalište, performansi. Kritička interpretacija izvede kolektiva Pupilje Perlevec koju da su "onih konceptualnih elemenata pjesa". Ali zapravo je bilo obimno – pjes je bio taj koji je prisiljavao put do njihova performansa, kako god počinio to možda zvučalo. Jednostavno rečeno, ideja da pjes nije postojao u nedemokratskim društvima veoma je upitna iaca i ono što hitno treba uobiti jest redefinirati povijest pjesa. To bi također bačilo sasvim novo svjetlo na procese koji su se odvijali u europskom plesu tijekom posljednjih 10 godina.

ISTOK

Istok nije samo zemljopisna kategorija, on je također položaj pojma i kao i mentalne struktura

Postoje međutim, aktivne povijesti Istoka, povijesti koje nisu znanstvenici čak smatraju nemogućima kao Impossible Histories: Historical Avant-garde, Neo-avant-garde and Post-avant-garde in Yugoslavia, 1970 – 1991 ur. D. Djurić i M. Šušteršič, MIT Press, 2003. Iako bi se stvorili predujete da te povijesti postanu mogućost, dokaz o tejoj povijesti trebalo bi pronaći svoje mjesto u kanonskoj plesnoj historografiji. S druge strane, mnogi performansi koji su nastali u zemljama Istočne Europe posljednjih desetljeća 20. stoljeća nisu samo unijeli materijalne elemente pjesa, nego – a to je je važnije – i mentalni postupak "mijenja-kuz-ples", koji nije imao samo estetske, već i važne političke implikacije. Ta činjenica objašnjava pjesa na površinu kroz druge medije i javnoe također je bila povezana s tadašnjim statusom umjetničke proizvodnje i s nedostatkom institucionalne podrške, potpuno infrastrukture itd. Što se tice Istoka, pjes i performansi nastajali su u prilozi lošim materijalnim uvjetima, ne sporiti rečim na čak i na rubu položajnih kulturnog modernizma. Osim toga, izvođači su doznali do izvedbanih umjetnosti o različitim umjetničkim konceptima npr. kritičkim, likovnih umjetnosti, povijesti i teorije umjetnosti itd. Obično nisu imali nikakvog posebnog plesnog obrazovanja.

Postoje mnogi vektori strabivanja koji pokazuju različite smjerove. Jedan od njih mogao bi biti analiza (kulturnog, političkog, ekonomskog) i konteksta i mapiranje plesne proizvodnje koje je geografski bila smještena na Istoku. Da budemo precizni, taj bi smjer trebao uključivati ne samo umjetničku produkciju performansa, nego i znanstvenu produkciju npr. teoriju pjesa koja je bila i još uvijek jest veoma razvijena i inovativna u tom dijelu Europe. Drugi vektor strabivanja mogao bi biti analitično refleksivni pristup koji bi uspoređivao Istok i Zapad kao mentalne kategorije s vlastitim obrazima i pretpostavkama. U tom kontekstu moglo bi biti produktivno raditi sa spektaklom ideje koje bi moglo biti dobra politička točka za takvu vrstu teorijske postulate. Na primjer, popo tekovnanost "7 grana" Istoka, kakav je razvijen u okviru izložbe 7 grana u Ljubljani (Mladostna galerija, Ljubljana, prosinac 2004. Najčešći 2005.) "7 grana", koji su neovodno tečni iz Istočnoj Europi, bili bi kolektivizam, utopizam, multikulturalizam, otuđenost, neprofesionalnost i ljubav prema Zapadu.

Umjesto da razmišljamo u estetskim relacijama, nas zanima "coming out" plesnoga habitusa u političko i ideološko zbijanju društva Istoka. Iako ne postoji nada esenijalno u Istoku kao takvom, postoji ipak utjecaj ideje o pravo svitosti, koja se uvijek pripisivala budim političkim naporima Istoka u smislu tranzicije iz socijalizma u komunizam i kasnije iz lažnog komunizma u divlje kapitalizam itd. Ta beskinja strajbujuća tranzicija zapravo je kao neki zvuk u neprestanom bitu stanju, to jest u stanju umjetnosti koje je uvijek u pokretu, u neprestanoj transformaciji, tranziciji i transakciji. Tranzicija, transakcija, subverzivnih pojedinačnosti umjesto masivnih opozicija i kulturnih praksa, istodobno su višenamerni i nedozvoljeni pristup proizvodnji višenamernosti. U procesu tranzicije, u kojemu se postaje ono što samo drugačije razdoblje i situacije, uvijek se lakše, obično u izoprečju s tradicionalnom brzinom kapitala. Mentalni sklopovi koje nazivamo "plesom" zapravo su trans-pozicije međusobne koje se može shvatiti na metafizički, a zapravo materijalan (bezobznan) način.

PLES

Problemi koje postavlja East - Dance - Academy nisu relevantni samo za istočnoeuropsku kontekst. Mi ne možemo da postoji ita esenijalno u umjetnosti Istočne Europe, ali i to je bitna za esencijalnoću pristup pretjerano postizovanje sa zapadnjačkim imaginarijem o Istoku. Ustaviti, čini se kako problem kojima se ovdje bavimo postaju transpolarizirani čini se uspjeh odći izvan te predodžbe, tako da istodobno budu i jedan dio i drug razine sfere.

bavne plesa na površnu stopa nije fenomen koji želimo ispitati u usporedbi s discipliniranim završnicu zaprednog plesa. Ono što bi smo željeli jest razmisli plesa kao kulturnu kategoriju koja još uvijek uzbuđuje neku vrstu nelagodje u estetskoj discipliniranoj deciji. A razlog je taj što se plesa još uvijek pristojno shvaća ili optužuje za pretjeranu samozajeznost i romantiznost, za nedostatak otvorenosti i iskrenosti

o nas dovodi do nužnosti da stadjimo k uljumu kategorij u istražuju plesa kao nedisciplinirane razlike forme. To a strah je i obja u povrd tu je drugih disciplina reth umjetničkih formi, kao što u performera, glazba, film itd. Stoga ćemo se usredotočiti na rekonstrukciju i analizu u onih manopacijah strategija umjetničkih proizvođača u istočnoj Europi, u kojima je ples obio na površnu razvijao likovnu maštaju u prvog radosti, kreativnosti i improvizacije

iprofesionalnost

Nonprofesionalni odnos koji je navodno bio karakterističan za istočnu Europu, odražava se u djelu umjetnika koje zanima upravo počinjati takvog odnosa

Čao prvi, ne bi profesionalni mođe poodrazložiti, stiven i zaobljenici "amaterski i precizno određeni podučju. Nestručna i neprofesionalna stajališta koja su razliki umjetnosti, di uslužna skupina samjerenja u protiv sukladnim radnih postupaka, razliki onih odnosa, ali i protiv "ta stajališta stajališta predstavlja u radosti, improvizaciji i kreativnosti

Čam toga, umjetnost se mogu upustiti na bojni područja za koja ipodno nisu stručno osposobljeni ljudi na tim područjima i se tim područjima, ovisaju o onim novim vidje pristupi i pogledi, a završad i kritiku

Čovrno iz koncepta izdaje 7 grehova u Modernoj galeriji u Čuštjan

Čvjenica da istodobno opetlikovni i umjetnik performansa djeluje kroz ples i sudjeluje u jeziku, redajčno dovodi do problematizacije zbirkovnih kategorija koreografije i performansa kao medijona u prvog razmišljanju o plesu kao o kulturnoj, a ne samo estetskoj kategoriji. To zahtjeva nov pristup ekspresivnom karakteru plesa, ali i teodori izvan paradigme samozajeznosti i definiranja plesa u skladu s Houdr'skim konceptima, likovni (Nietzsche, Bataille, Gassman i de Heidegger) "Slabe mašt" (Nietzsche) quodlibet (Agamben) itd

Stvaranje plesa trebalo bi ponovno promisliti u kontekstu volje za emancipacijom, ovisajaju prema masovnoj promjeni, strah za stvaralačku. Postoji opasnost da te strategije ovisaju reduktivne i neopipljive, ali isto tako trebali bismo gledati na domenu umjetnosti kao na neku vrstu prostora koji, stvara slobodnost, odkriva praktičnih metoda uređivanja i strukturalnija koje ne jamče rezultate, ali pak stvaraju moćne efekte, proizvode društvene i kulturne promjene (Elsbeth Östros)

AKADEMIJA

Čini nam se da bismo danas treba i početi razmišljati, spocetka i razmotriti, genari čiji modal proizvodnje i razmjene znanja u umjetnosti, izbjegavaju, deju u srednjoj nastavi, kojemu se konfigurira parafjeja, da bismo trebali otvoriti, autocostate znanja između starih i novih institucija, onih koje tek treba definirati

Čiv nekoliko koraka koje bi trebalo poduzeti

1. Trebalo bi formulirati, model u kojem potpora obnađu ip znanja koje zeto stoji (obitoje modifikacije, vještaje onog istoga znanja)
2. Postojeće institucije za proizvodnju znanja ne bi trebalo shvaćati kao suparnične i odbojne, ve nego bi ih trebalo integrirati u mrežu drugih institucija, najist tutoriziranih subjektate u proizvodnje znanja, što bi obzimalo razliku između srednja i parafjeja, uveć novu o namenu u raspodjele namenu znanja
3. Trebalo bi razmotriti one otvorene proizvodnje i prijenosa znanja, koji uključuju, odgovaraju prijenaju znanja od strane institucija, budući da bi obio znanja, unitali mreža, trebali ostati nekak vista otvorena dobro

Pod genaričnim modelom podučju umjetnika odreden, tip obrazovanja koji se ne zasniva na idejitetu, što predstavlja teulogiju jer ne dov glasi obitajevit čvjenicu da se dogodi u umjetnosti. Stoga to s jedne strane znači dug od predstavljanja stajanja stiven, dakle druge juri onima i ubu ponika, gdje se s tučaja mođe spocetati samo odobraga. Na neki način, to je odraz transformativnosti u umjetnosti, uti se kako gledati kroz umjetnost i d hje, umjetno da se uči stvarati je. Time nužno osposjevamo

do paradoksa u kojem "destruktivacija" postaje način zanimljivosti, ali ne kao posvećivanje s pogledom gledatelja, nego prije kao umjetnikov pokušaj da nauči kako poseti promatračima tako da promatra iz vlastitoga djela i zatim kroz nj unatrag.

BUDUĆI KORACI

0 Sane informacija o EDA do sredine lipnja 2006

1 Proučavanje triju koncepata – tekst – ples – akademija – shvaćeni u smislu menzičnih sklopova

- Maska, Frakcija, Tih – zajedničko izdanje o triju konceptima u jesen 2007

- Arhiv kazivanja – Slovenija (Puplje, OHO –), Hrvatska (Kugla, Milina Broš, T. Gorovec –)

- Prijava za obrazovna stipendija

2 Uspostava mreže strabivača i obrazovnih partnera

- Maska (Ljubljana), CDU-ADU (Zagreb), Čedo kazališna institut (Praž), Kanak Gold (Tajni), Tih

(Beograd), Per Art (Novi Sad), Nacionalni pikas centar (Bucuresti), Tanzquartier (Beč), Art

radionica Lazare (Dubrovnik), Lokomotiva (Makedonija), Inermotion festival (Stockholm)

3 Prezentacija i rasprava o projektima u gradovima s plienom scenom, ali bez stalne profesionalne
reobrazbe

- Zagreb – studeni 2006, Konferencija o EDA

- Beč, Tanzquartier, siječanj 2007

- publikacija o obrazovanju Documents, proljeće 2007

4 Polne situacije prijenosa znanja i razvijavanje metoda prijenosa znanja

- Prijenos znanja kao provođna znanje

- Otvoreni razgovori o dramaturgi performansa

- Demonstracije rekonstrukcijskih pristupa

5 Međunarodni "Festival znanja" – festival kao mesto slavljenja izmjene i znanja

- Razmjena umjetničkih praksi, istraživačkih metoda, iskustava s mrežom, protokola znanja
strateški diseminirati

- Sretna pratećih 4 točaka

05. lipnja 2006. Beč, sastav: Emir Hrvatinić, Bojana Kunat, Aldo Milohinić i Goran Sergej, Pristup
unutar okvira projekta Education Acta: Umjetnička gledišta o trenutnoj dehalji o obrazovanju -
Projekt centra Tanzquartier Wien u suradnji s Fakultetom filozofije i obrazovnih znanosti i Institutom
za kazališne, film i medijske studije Sveučilište u Beču /

East - Dance - Academy

Working notes by Ermi Hrvatin, Bojana Kunst, Aldo Milohnić and Goran Sergej Pristaš



Pupke, papa Pupka and the (N)obolci / Društvo Pupka Framework / photo: Tone Skok

PREMISES AND CONCEPT

The great advantage of contemporary dance as one of the youngest art disciplines is its permanent articulation and re-articulation. Although it is still struggling for its own institutionalisation in most parts of the world, we may say that the greatest chance for dance is to establish itself as a practice of permanent re-articulation rather than a discipline. This would be possible only if dance were understood as a cultural and mental paradigm, rather than a mere aesthetic discipline.

Education in contemporary dance is still rarely found. If it does exist, it is mainly based on the master-student relationship, on the situation in which someone's personal knowledge is objectified in the moment of transfer to those who are exposed to the transfer of knowledge. The objectification of personal knowledge is possible because of the authority of the situation, which authorizes the master as the bearer of knowledge. This situation has rarely been reflected upon since dance education has been established as an extension of general education, constructed as an ideological apparatus of the state. Education in dance understood as a discipline means to discipline a student, to prepare him/her for the reproduction of the master-student matrix in the choreographer-performer situation. If general education in schools trains us to become good citizens, dance schools train us to become good citizens in the profession of dance, to become an always and already stand-by working power.

The idea of the East - Dance - Academy is based on the fact that we can still rarely find regular dance education in Eastern-European countries (the same holds for southern and northern Europe). The knowledge of dance is fragmentarily imposed via students who have been educated in Western Europe or in the United States. Mostly, they are trained dancers, who visit schools and workshops and import the acquired technical knowledge. Local dancers are educated through the knowledge of a returnee or through workshops where the knowledge of a western master is compressed in time and space. Therefore, everything we know in dance is based on the institutionalised dance knowledge from the West. And dance knowledge in the West is mainly institutionalised as the knowledge of the master.

The East - Dance - Academy should definitely have a completely different name, but for the purposes of its initiation, its present title is sufficiently associative and provocative to keep the debate sharp. Its potential program, structure, institutional frame – they should be based not on the compilation of the existing Western models, but on reworking the European dance history, which should include the specific dance history of Eastern Europe.

REWRITING THE HISTORY OF EUROPEAN DANCE

An urgent issue in dance is to redefine the European dance history – to substitute it by one that would not be determined by Western parameters or based on aesthetic evaluation. That approach would be something that we might call political aesthetics (analogous to the political economy).

Dance as an art form has always been considered an art form of democratic societies. There is no other art form that would be so closely linked to contemporarily modern, post-modern, contemporary and freedom as dance is. Dance is an art form par excellence of the first world, the democratic and free world.

It is not surprising that the official histories of contemporary dance do not mention dance in non-democratic societies. There is only folklore, ballet and the military parade – all of them being forms typical of pre-democratic regimes.

Even in the second and third world countries, the history of dance as an art form is seen entirely through the eyes of the West. If there is a dance history, it is the history of some student of a great Western master, mostly Laban, Wigman, or Pina Bausch.

The history of dance is not understood here as an institutional history with its developed white areas and black spots, which comes very (suspectably enough) close to the geopolitical mapping of the Western world. What interests us is precisely this "different history", which Deida defines as the "history of paradoxical lives and nondialectical discontinuities, a history of absolutely heterogeneous positions: irreducible particularities, of unheard of and incalculable sexual differences." "What one should do is to map the spaces and the articulation of bodies differently, to disclose the history of events and the affirmations of dance through other forms. Such history can reveal that the history of dance in the West has existed all the time, but as the domain of material, bodily transition of genres and recognised forms.

Who one should do is to detect and find those places, areas, and events where dance has been piercing through. If we take the example of our close environment, then performances by the conceptual group QHQ and the Pupija Ferikwerk collective of poets (both active in Slovakia in the late 60's), Kugle glumice and Milena Brok (active in Croatia in the 60's and 70's) were the places where dance was piercing through. Dance could not find its own institutional status until the communist regime had started to decline (in the 80's), but it was constantly present and emerging in those fields that were the so-called fields of experiment – visual arts, experimental music and theatre, performance art. The critical interpretations of performances by Pupija Ferikwerk say that “they used elements of dance”. But actually it was vice versa – it was dance that had found its way into their performance, however poetic this may sound – it was simply the notion that dance did not exist in non-democratic societies is a highly questionable thesis and the urgent thing to do is to reexamine the history of dance. This would shed a completely new light on the processes that have been going on in the European dance over the last 10 years.

EAST

East is not only a geographical category, it is also a political notion, as well as a mental structure.

There are, however, hidden histories of the East, histories that some researchers even consider impossible to! Impossible Histories: Historical Avant-garde, Neo-avant-garde and Post-avant-garde in Yugoslavia, 1918 – 1991, edited by D. Djundjic and M. Suvakovic, MIT Press, 2009). In order to create the preconditions for these histories to become possible, there should be evidence of a third history included in the canon dance historiography. On the other hand, many performances that were produced in Eastern-European countries in the last few decades of the 20th century incorporated not only material elements of dance but – and that is even more important – a mental operation of “thinking-through-dance” which was not merely aesthetic, but also had important political implications. The fact of dance piercing through other media and genres was also related to the status of an production at that time and the lack of institutional background, supporting infrastructure, etc. In the Eastern context, dance and performance arts were produced in rather poor material conditions, in a spontaneous manner, and even on the edge of political and cultural incident. Furthermore, performers were coming to the performing arts from different artistic contexts, i.e. literature, fine arts, art history and theory, etc. Usually they lacked any specific dance education.

There are many vectors of research, which point to various directions. One of them might be an analysis of the cultural, political, economic, etc. context and mapping of dance production that was geographically located in the East. More precisely, it should include not only artistic production of performances, but also theoretical production, i.e. dance theory that was tend still at well developed and innovative in that part of Europe. Another vector of research might be a more relational approach, comparing East and West as mental categories, with their own patterns and presuppositions. In this context, it could be productive to work with a range of notions that might be a good starting point for such theoretical operation. For instance the list of the so-called “7 sins” of the East as it was constructed in the framework of the 7 Sins exhibition in Ljubljana (Museum of Modern Art, Ljubljana, December 2004 / January 2005). These “sins”, which are allegedly typical for Eastern Europe, would be collectivism, utopianism, masochism, cynicism, laziness, non-professionalism and love of the West.

Rather than thinking in aesthetic terms, we are interested in “coming out” of the dance habits of the politically and ideologically dense societies of the East. Although there is nothing essential about the East as such, there is at least a persistent idea of transition that was always assigned to the former political regimes of the East in terms of transition from socialism to communism, then from fake communism to wild capitalism, etc. This never-ending flow/flood of transitional is in fact something like living in a constant flux, i.e. in a state of art that is always in motion, in constant transformation, transition and translation. Moments of transgression, of subversive singularities rather than massive oppositional cultural practices, are at the same time chains of transitional moments with their intrinsic potential to transform both space and time, to shift the co-ordinate system in which the artwork is produced. In other words, the specific quality of transition comes out of an intensive approach to the debate on the transitional moment: there and now! rather than the transitional period understood as a massive time metaphor, in which one acts now and then, which demands a reconnection of our optic and sonic links to the world we live in through a different approach to the production of time. In the process of transition, of becoming the same, only more redistributed and actualised, one is always late, especially in comparison with the engaging speed of capital. Mental acts that we call “dance” are mere-passions of thinking, which are graspable in a metaphorical, yet material, traceable way.

DANCE

The problems that East - Dance - Academy is formulating are not relevant only for the Eastern-European context. We do not think that there is anything essential about Eastern-European Art, but the longing for essentialism produces an over-identification with the Western imagination of the East. In fact, it seems that the problems we are dealing with are becoming more transparent once they are on the outside of this image, being a part of it, but also a threshold to its sphere.

The dance piercing through is, therefore, not a phenomenon that we wish to pursue in comparison with the disciplinary history of the Western dance. What we would like to do is to isolate dance as a cultural category that still produces a sort of discomfort within the aesthetic disciplinary debate. And that is because dance is still predominantly perceived as or accused of self-expressionism and romanticism, of freedom from all meaning.

This leads us to the necessity of exploring the cultural category (strategy) of dance as a non-disciplinary form of expression, emerging from and piercing through other disciplinary forms of art, such as performance art, music, film, etc. Therefore, we will focus on the reconstruction and archaeology of those emancipatory strategies of art production in Eastern Europe, in which dance has pierced through and inscribed a lightness of **thinking** in favour of joy, creativity, and impression.

Unprofessionalism

"The unprofessional attitudes that have allegedly been characteristic of Eastern Europe are reflected in works by artists who are interested precisely in the potential of such attitudes.

First, not being professional may imply a sincere and "loving" (amateur) approach to a certain field. Unprofessional and non-professional attitudes developed by artists and social groups are directed not only against structured work procedures and established ways of relating, but also against the marketplace. Such attitudes imply joy, improvisation, and creativity. Additionally, it is possible for artists to enter numerous fields in which they are by no means professionals and to work within and with these fields, offering new insights, approaches, and perspectives as well as, sometimes, criticism."

Quoted from the concept for the 7 Sins exhibition, Museum of Modern Art in Ljubljana

The fact that the Eastern-European visual and performance artist is engaged in dance and takes part in language inevitably leads to the discussion on the formative categories of choreography and performance as metaphors in favour of thinking dance as a cultural rather than merely an aesthetic category. It asks for re-approaching the expressive character of dance, but also beyond the paradigm of self-expression, for redefining dance in accordance with the philosophical concepts of "lightness" (Nietzsche, Badiou, Gelassenheit (Heidegger), "weak thought" (Foucault), "whatever" (Lacoue-Labarthe (Agamben), etc.

The strategies of dance should be rethought in the light of emancipatory will, opening up towards the material change, the passion for reality. There is a risk that those strategies will remain ungraspable or non-objectifiable, but we should also think about the field of art as a sort of space generated by technical, a discovery of practical methods of ordering and structuring, which do not guarantee results, but nevertheless generate powerful effects, products of social and cultural change (Elisabeth Grosz).

ACADEMY

It seems to us that today we should start thinking from the beginning and consider a generic model of production and exchange of knowledge in art, escaping the idea of a centre in opposition to which periphery is configured, that we should open the highways of knowledge between old and new institutions, those that still need to be defined.

There are several steps that need to be taken:

1. One should formulate a model in which the consumers define the type of knowledge they wish to obtain (modified variants of the black market of knowledge).
2. The existing institutions for the production of knowledge should not be perceived as competitive or opposed, instead, they should be integrated in the network of other institutions and non-institutionalised subjects in the production of knowledge, which would erase the difference between centre and periphery and introduce a new dynamism in the distribution and exchange of knowledge.

One should consider forms of knowledge production and transmission that include or postpone the appropriation of knowledge by institutions, since forms of knowledge within the network should remain a sort of public good.

Under the term of generic model, we mean a certain non-determinate type of education, which is again a tautology, since it sobriety out the fact that it is happening in art. Therefore, it means turning away from the representation of the state of things, but at the same time turning towards the edge of an abyss, where the situation can only be observed from behind. In a way, that is a reflection of transformability in art, learning how to look through and from art rather than learning how to create art. Henceby, we are necessarily entering a paradox where the "theatocracy" becomes rather interesting, though not as an identification with the spectator's gaze, but rather as the artist's effort to learn how to become an observer by looking from his or her own work and then backwards through it.

FUTURE STEPS

- 0 Sending information about EDA by mid-June 2006
- 1 Research on the 3 concepts - East - Dance - Academy - understood as mental sets
 - Maska, Priskojic, Tih - common issue on the 3 concepts in the fall 2007
 - Archive of the case studies - Slovene (Pupija, OHO) - Croatia (Kugla, Milica Broš, T. Gotovac) - L
 - Application for research grants
- 2 Establishing a network of researchers and education partners
 - Maska (Ljubljana), CDU-ADU (Zagreb), Czech Theatre Institute (Prague), Karoli Girts (Tallinn), Tih (Belgrade), Per Art (Novi Sad), National Dance Centre (Bucharest), Tanzquartier (Vienna), Art Workshop Lazaric (Dubrovnik), Lokomotiva (Neodolna), International Festival (Stockholm)
- 3 Presentation and debates about the projects in cities with a dance scene, but with no permanent professional education
 - Zagreb - November 2006 - Conference on EDA
 - Vienna - Tanzquartier, January 2007
 - Documents publication on education, spring 2007
- 4 Pilot situations of the translation of knowledge (rehearsing methods of the translation of knowledge)
 - Translation of knowledge as production of knowledge
 - Open dialogues on the dramaturgy of performance
 - Demonstration of reconstructive approaches
- 5 International "Festival of knowledge" - festival as a piece of celebration of exchange of knowledge
 - Exchange of art practices, research methods, network experiences, protocols of knowledge, dissemination strategies
 - Synthesis of the first 4 points

(As of June 8th Vienna - written by Emil Hivatin, Bojana Kunst, Aldo Milojkovic and Goran Sergej Prizmić within the framework of the Education Acts project - Artists' positions on the current debate on education - A project of Tanzquartier Wien in cooperation with the Faculty of Philosophy and Educational Science and the Institute of Theatre, Film and Media Studies, University of Vienna)



Everybody's everybodys

S engleskoje pravala Maja Sviben

The Open Source Group - zamišljena je tijekom sastanka u prosincu 2005. - široko interes da se Open Source implementira kao www.openstrategy.net unutar izvedbenih umjetnosti. Jedna od osnovnih motivacija "open source metodologije" bio je razvoj novih načina razmjene znanja i proizvodnja specifičnih diskursa o izvedbenim umjetnostima kako bi se nadimili raski uvjeti rada te zaključili razmjene, kako bi se proizvodili heterogeni radovi i uspjeha ograničen pristup nadovima, te kako bi se odmaklo od tradicionalnih koncepcija autorstva. U drugoj fazi, nakon razmjene nekih likova i susreta na PAJ Summer University u kolovozu 2006., kao izvornim grupu spojene interese, suočili smo se s više problema i pronašli nago što smo imali na početku:

Priznajući procjep između izvedbe i [razvoja softvera](http://www.openstrategy.net), što onemogućuje direktnu transparentiju open source strategija na izvedbene prakse, odlučili smo projekt preimenovali u "Everybody's Strategy" stvarajući internet platformu za tekstove i diskusije na adresi: <http://everybody.is>, naš interes ostao je razmjenu radova na nivou metodologije i na stvaranje baze podataka za produkciju sile modele. Jedna linija diskusije vodila nas je u razvoju Workshopa. Kao što uključuje oplate i intenzivne i ispravno oni pokušaju provođenju diskusije o našem radu. Da bi mu se povećale mogućnosti, zamislili smo da se sva razvija kroz "integralni feedback" upotrebu. Zamislili smo neke igre - između ostalog igru "metafora", koju ovdje prezentiramo. Workshop Kit našao se na everybody.is gdje ga sviđa može upotrebiti dalje svojstvi.

Zašto Open Source?

Razvojni model Open Source softwara ono nam se alternativom konvencionalnim modelima kolaboracije u izvedbenim umjetnostima - modelom koji zahtjeva od sudionika da budu u stalnoj komunikaciji i pregovaranju o svakom koraku umjetničkog procesa. Upotreba open sourcea kao modela razmjene omogućuje nam da razmijenimo radne i "kodove" radne baze da namo proizvodimo zajednicu rad, i tako bar da se osobno pozajemo. To je alternativni modelom uobčajenim načina razmjene - tj. promatranjem i osobljima i socijalnim vezama. Umjesto toga, svi razvijaju [kolaborativne putove razmjene](http://www.openstrategy.net). Što je Open Source model pruža stravično alati za učenje o ljudim radnim metodama koje onde [gusto može implementirati u svoj radni rad](http://www.openstrategy.net). Open Source softwara [pogoduje radnim radima](http://www.openstrategy.net) i ne samo proizvodi, što predstavlja alternativu autonomu autorstvoj potpuno i ekonomsko, eksplicitno romantičarske slike umjetničenosti. Nadalje, razvijajući naše osobne "kodove" radne uobmo kako dobro ugodi vlastite procese, stvarajući i direktno veću produktivnost i veće mogućnost za rad unutar globalne zajednice izvedbenih umjetnosti.

Povrnuo iz Workshopa Kit

Igra metafora

Povrnuo iz oplate

Ova igra izvedena je iz metaforičkog podjela Open Source projekta. To znači prihvat Open Source i izvedbene umjetnosti, koristeći je kao alat za razumijevanje naše osobne domene kroz neku drugu. Metafore omogućuju da preispitamo naš umjetnički proces kao i diskutiramo koji smo naučili kad razmišljamo o vlastitom radu.

Opa

Ova je stvar-intervju gdje jedna ili više osoba intervjuiraju neku drugu osobu o njegovim/jezinim umjetničkim procesima koristeći metafore. Cilj je obje strane jeste razumijevanje radne metode i kreiranje koda - tudeg umjetničkog procesa.

Igra konjena iz rječnika

Za svaku koju je naslovna osoba A, osoba B podjela određene riječi i fraze koju osoba C definiše objasnivši ili komentirajući. Podrazumijeva vid gore.

"Open source kao umjetnička strategija"

Everyone opla

Wikipedija: Open Source opisuje prakse proizvodnje i razvoja koje promoviraju pristup izvornim Analogni proizvod. Neki to smatraju *Natofijom* i drugi pragmatičnim metodologijom.

Open Source prvenstveno služi kao *metafora* čija je funkcija iz druge perspektive preispitati umjetničku strategiju kao takvu. Prvenstveno pristup izvornim predstavlja dvostranin predlog kad se rad

Ulokak od 22 kolovozu 2006. Skype

Anyone: koji je najvećim priset u tvoj kovežu?

Anotherone: ne znam, možda karta, odnosno kolekcija karata

One: jesu li to zemljopisne karte? Geološke? Povijesne?

Anotherone: sve nabrojano, također prunutiću za korištenje i privlačne karte

She: i anatomike?

Anotherone: pokušaj počinjem i s njima. Yaw: što one čine?

Anotherone: pokušaj mi da shvatim gdje sam, i odlučim o snjegovima, onda napravim novu koju je kompleksnije od sara jedne karte

Everyone: živiš li na karti ili u stvarnom svijetu?

Anotherone: ne razumim

She: možda "u" karti?

Everyone: je li karta unajena vertije nečeg većeg?

Anotherone: karta je uvijek perspektiva "stvarnog svijeta"

Everyone: dakle ti stvarš svoje karte?

Anotherone: stvaram novu kartu koristeći one koje već imam

Anyone: stvarš li ikad kartu potpuno od nule?

Anotherone: ne jer ideju o tome što je karta mogu stvariti samo gledajući druge karte

One: koji amjer koristiš? 1/10000 ili 1/2 ili možda 1/1?

Anotherone: više 1/1

- o umjetničkom procesu: Software ima potpuno drugačiju ontologiju od tjela izvedbe koja proizvodi komplikacije u smislu da je kod nemoguće reproducirati bez uložene napore. Pa ipak, neki Open Source parametri mogu se direktno i nesumarno primijeniti što rezultira sljedećim pitanjima:
 - Može li se umjetnička metodologija postaviti kao "software" koji se razvija i dijeli? Koji bi bili praktični i ideološki dobici?
 - Kako je proizvod neovisan od "softwarea" koji ga je proizveo?
 - Kako se "zvor" može rekonstruirati analizirajući proizvod?
 - Kako učine metodološki "zvori" dostupne publici, razvijajući veze između izvora produkcije i postprodukcije?
 - Ako software odgovara specifičnim potrebama i ima specifičnu funkciju, koji onda dijelovi mogu biti i koje funkcije mogu imati umjetničke metodologije u izvedbenim umjetnostima danas?

"Razvoj softwarea"

Analitička pde

Software se može reproducirati i transformirati jer je digitalan i koriste transformacije mogu se slijediti retrospektivno. To omogućava onima koji ga razvijaju da rade promjene i dodaju programu elemente koje drugi također mogu otkrivati i mijenjati. Osim promjena koje su dogovorene, software ostaje otvoren i općenito neovisan o proizvođaču. Ljudi koji ga razvijaju i koji rade na istom programu ne moraju se sastati kako bi "radili zajedno" - rezultati njihovog rada mogu biti objektivno procijenjeni, praćeni i iskorišteni za bilo koju svrhu bez da ih ta upotreba promijeni.

"horizontalni i asimetrični putovi razvoja"

Everypone pde

"Horizontal" kao suprotnost "vertikalom" - hijerarhijski princip "vrha okrenutog prema dole"

Asimetričan, tj. bilo koja točka razvija koja se može i mora povezati s bilo čim drugim. To se jako razlikuje od stabilne ili konvencije koje povezuju točke i stvaraju poredak.

"... koji onda svatko može implementirati u svoj način rada.
Open Source strategije dozvoljavaju da se radne prakse dijele, ..."

Analitička pde

Nastajemo umnogostruki veze i načine kojima utjecemo jedni na druge - što je zasnivano na dogovoru da je rad proizvod mnogih izmjenjivih utjecaja, i stoga se ne može procijeniti u kategoriji originalnosti. Ono što autor djela posjeduje jest odgovornost za određenu konstrukciju/kombinaciju ideja (metoda, tehnika, itd.) i elemenata (akcija, slika, zvukova, itd.) To je specifične realizacije se specifičnim ciljem. Sve što se koristi da se napravi djelo stoga se također može dijeliti.

Everypodya ba je otvoren svima da rade bilo što. Svimeju pristup svima i mogu uređivati i brisati sve što se tamo nalazi - ali to je također i mogućnost da svi proglašavaju i uloženi trud svojim kolektivnim naporom koji se može ispitati na različite načine u različitim kontekstima. Sudjeluju u everypodya znači sudjelovati u praksi koja je diskurzivna, eksperimentalna i otvorenaog kraja.

Alice Chauchat, Mette Ingvasten, Kröhn Juusak, Petrus Salomon za Everypodya

Everybody's everybodys

"The Open Source Group" was conceived during a meeting in December 2005 following the interest to implement Open Source as an artistic strategy in the performing arts. One of the basic motivations with the "open source methodology" was to develop new ways of sharing knowledge and producing specific discourses on the performing arts in order to redefine the conditions of work in general and the parameters of exchange: to produce heterogeneous works, to escape the restricted accessibility of work, and to deviate traditional conceptions of authorship. In a second step, following some test-changes and meetings at the PAF Summer University in August 2006, we (an open group based on interest) faced more problems and questions than we had initially started out with.

Acknowledging the gap between performance and software development, and therefore the possibility of a direct transposition from open source strategies onto performance practices, we decided to rename the project "Everybody's". By setting up an internet platform for texts and discussion on <http://everybodys.be> our interest then drew on an exchange of our works on a methodological level and on the creation of a database for production models. One line of discussion was to develop a Workshop Kit, encompassing tools and interview-games, which would facilitate discussion on our work. This Kit is meant to be developed by the "integral feedback" of usage in order to enhance its possibilities. We devised some games, amongst others the metaphor game, which is presented below. The Workshop Kit is presented on workbooks.be for anyone to use and develop further.

Why Open Source?

The development model of Open Source software seemed to us an alternative to conventional collaborative models in performing arts, which requires collaborators to be in constant communication and to negotiate each step of the artistic process. Using open source as a model for exchange allows us to share each other's ways of "codes" of working, without necessarily producing the same work, or even knowing each other personally. This is an alternative modality to the more typical means of exchange – i.e. spatiotemporal and social connections. Instead, everybody develops <http://www.open-source.org>, www.metaphor.be for exchange. Moreover, the Open Source model provides a research tool for learning about each other's work methodologies, which everyone can then implement in their own work. Open Source strategies allow the work practice itself to be shared, and not merely the product, this provides an alternative to the authority of the artist's signature and the economic abuse of the semantic genre-art image. Furthermore, by cracking our personal "codes" of working, we learn how to fine-tune our own processes, creating and sharing more productivity and possibilities for work in the global performing arts community.

Examples from the Workshop Kit

The metaphor game

History and objectives:

This game derives from the metaphorical origin of the Open Source project. That means to "translate" Open Source into the Performing Arts, as a tool to understand our own domain through another. Metaphors facilitate the rethinking of our artistic process as well as the discourse we are used to when thinking about our work.

Description:

An online chat-interview where one or more people are interviewing one person about his/her artistic processes using metaphors. The aim for both sides is to understand the working method or to "crack the code" of the other's artistic process.

Root dictionary game:

From a text written by person a, person b underlines specific words or phrases for person c to define, explain or comment on. See underlines above.

Excerpt from August 22, 2006, Skype
Anyone: what is the most important object in your suitcase?
Anotherone: I'm not sure, maybe the map, or rather a collection of maps
One: are they geographical maps? geological? historical?
Anotherone: all of those; also user's manuals and private maps
She: also anatomical ones?
Anotherone: I'm starting a bit with those
You: what do the maps do?
Anotherone: they help me figure out where I am, and decide on directions, then make another one which is more complex than just one map
Everyone: do you live on the map or in the real world?
Anotherone: I don't understand
She: maybe "in" the map?
Everyone: is the map a smaller version of something bigger?
Anotherone: the map is always a perspective on the "real world"
Everyone: so you create your maps?
Anotherone: I make yet another map, using the ones I have already
Anyone: do you ever make new maps from scratch?
Anotherone: no because the idea of what a map is I can make only from seeing other maps
One: what scale are you using? more 1/10000 or 1/2 or maybe 1/1?
Anotherone: rather 1/1

"Open Source as an artistic strategy"

Everyone wrote

Wikipedia: Open Source describes practices in production and development that promote access to the end product's sources. Some consider it as a philosophy, and others consider it as a pragmatic methodology.

Open source serves first of all as a metaphor, the function of which is to review artistic strategy **as** such from another perspective. Having access to the sources is an ambiguous proposition when applied to the artistic process. Software has a completely other ontology than the body of performance which produces complication in the sense that it would not be possible to reproduce a code without any effort. Nevertheless, several Open Source parameters can be applied directly or randomly and result in several questions:

- Can artistic methodology be "software" to be developed and shared? What would be the practical or ideological benefits?
- How independent is the product from the "softwares" it has been produced by?
- How can a "source" be reconstructed by means of analysis of the product?
- How to make the methods/"sources" available to the audience: exposing the relations between source-product/artist-post-production.
- If software answers specific needs and has a function then what needs need to be met and what functions might artistic methodology have in performing arts today?

"Software development"

Anotherone wrote

Because software is digital, it can be reproduced and transformed, and the steps of the transformation can be followed in retrospect. This enables developers to make changes and add elements to the program that can in turn be evaluated and re-worked by others. Apart from the changes that are coded upon, the software remains exactly the same and operates independent from its maker. Developers working on the same program don't need to meet to be able to work together: the results of their work can be objectively estimated, taken over and used for any purpose without the user changing it.

"Horizontal and asymmetrical paths for exchange"

Everyone wrote

"Horizontal" as opposed to "vertical": a hierarchical "top-down" principle

Asymmetrical, or: any point of a network can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order.

...which everyone can then implement in their own work.

Open Source strategies allow the work practice itself to be shared..."

Anotherone wrote

We strive for a multiplication of relations and of ways to affect each other, based on an understanding that work is the product of many varied influences, and thus cannot be evaluated in terms of originality. What the author of a work owns is the responsibility for a particular construction/combination of tools (methods, techniques, etc.) and items (lectures, images, sounds, etc.). This is a specific realisation with a specific aim. Everything that can be used to make a work can thus also be shared.

Everybody's be it open to anyone to do whatever. Everybody has access to everything and can edit and delete all that is there, but it is also an opportunity for everybody to claim the site and the engagement as their own, as a collective effort that can pay off in different ways in different contexts. Engaging in everybody's means to engage in a discursive open-ended experimental practice.

Alice Chauchat, Mette Ingvaldsen, Kåsti Jurak, Petra Sebech for Everybody's



Practicable

S engleskega prevela Maja Sviban

Principale je horizontalna radna struktura koju su postavili i u koju sudjeluju Alice Chauchat, Frederica de Caris, Frederica Gless, Isabelle Schadt i Otilie Seitz. Ona dovodi u odnos strožavne, stvaranje, prijenos i produkciju strukturu. Ta struktura je osnova za stvaranje mnogih izvedbi koje pozivaju jedan k vode sudionika u projektu, a izvedbe su, na neko način, uobličene u istraživanju praksa tjela u pristupu reprezentaciji.

Praktična tijela zapišu fračke aktivnosti zasnovane na koncepciji tijela koje se kreću, one aktivnosti koje dolaze iz veći-čiji-lij je konkretna realizacija ove koncepcije. Njihov fokus je, dakle, više raditi na funkcioniranju tijela nego na njegovom prikazu i unaprijed zamišljenoj reprezentaciji (npr. pojedinih stila).

Promatrajući određenu privrtenost reprezentacijama tijela i konvencijama reprezentacije u mnogim pliksim predstavama svakom proteklih godina, končno je i produktivno direktno ispitivati prakse tijela, uzliko što one često imaju specifičnu koncepciju tijela i rada na njemu koje ga tjera da se u tu koncepciju ukloni.

Radna struktura Pracabile dopušta svakom projektu da prozide iz realnog vremena istraživanja u kojem nema unaprijed određenog cilja. To omogućuje da se pojave prijedlozi koji se razlikuju od našeg uobičajenog načina rada na izvedbi: razvoja fračkog pristupa kako bismo utjeloval pred-konceptualne ideje. Obično taj proces utječe na način konstrukcije izvedbe, i posljedčno, na njen oblik.

Ovo su neki od pitanja koja razlikuju i čine osnovu rada stvaralnog unutar ovog okvira.

Kako određena praksa tijela nameće određenu formu reprezentacije i kako određuje formu i metodu koreografskog pama?

U koje mjeh praksa tijela prenosi zajedničko polodi razmatranje?

Kako metode, okvir i moduli organiziranja u stvaralačkom radu mogu postati sukladni s praksama tijela i njihov oblik reprezentacije nameću?

Konkretno, Pracabile se događa u periodima zajedničkog istraživanja fračkih postupaka koj mogu postati plodično što za raznovidno stvaralaštvo. Period stvaranja dio je stvaralačkog perioda. Svaki pojedinačni projekt podrazumijeva sudjelovanje svih sudionika u radu, istraživanju i oblažavanju praksa q koje proizilaz djelo.

Dakle, prijenos i kreiranje praksa, znanja i prijenos čine temelja našim izvedbenim praksama. Prakse koje razmatramo pažljivo, na reljuzemijakom modelu prijenosa znanja.

Šavide, tijekom svakog stvaralačkog procesa, također se može posvetiti vrijeme istraživanju novih mogućnosti za buduće redove.

Motivacija za započinjanjem takvog projekta dolazi iz zajedničke želje da radimo vrijeme u kojem bismo istraživali tijelo i praksu tijela. Djeljen je pradiće s grupom ljudi umjesto samostalno radu pruža potporu i stimulaciju kao što i umnogostrukuje mogućnosti i pristupe radu.

Projekt također izražava želju za surednjim tijekom dužeg perioda (najmanje tri godine).

Za nas je imalo smisla struktuirati i učiniti vidljivim nešto što se već nekome organizira samo po sebi, a to je vrijeme provedeno u zajedničkom radu bez nužnog postojanja specifičnog cilja. Također smo htjeli stvoriti vezu između našeg rada i kreativnih procesa i strategije financiranja. Pracabile nam nuđi osjećaj stabilnosti i zajednice, a istovremeno dopušta umjetnicu slobodu.

Zapravo, zajednički rad često istovremeno može funkcionirati kao:

- vrijeme učenja (kad osoba predstavlja tehniku koju druge osobe ne znaju)
- vrijeme istraživanja (isključivo interes i pokušaje u cilju produbljivanja znanja)
- praktična aplikacija koreografskih/dramaturških preispitivanja (kako tekav rad izgleda?)
- treniranje tehnika za djelo u kojem specifične aktivnosti zahtijevaju određeno umjeće

Kakve god motivaciju i funkciju rad može imati za jednu osobu u određenom vremenu, barem osobe uče i profitiraju iz činjenja da se djelo s drugima, da je razvijati zajednički i da se o njemu diskutira.

Kako bismo tekav rad učinili mogućim i vidljivim postavili smo dva jednostavna pravila:

svako vrijeme rada, bez obzira je li financirano kroz jedan određeni izvedbeni projekt i Pracabile generalno, uključuje pet sudionika. To znači da tražimo novac za pet sudionika i kad radimo na sulu. Novac tako prilivati i radu, potpomeđu Pracabile i sve njegove ispitateljske općenito. Svakoj izvedbi i radu koji prozide iz Pracabile predloži pri do u trajanju od trideset minuta. Taj prvi dio može biti ulomak iz drugog rada, inako rad i rad u nastajanju, sve dijelovi Pracabile. Zadržavamo za sebe mogućnost izbora tog djela koje je sredstvo za prikazivanje Pracabile kao koherentne kolaborativne strukture, kako bismo pitanje koje knuže održati ovjerenima i periodu mogućnost perspektiva.

Praticable

Praticable is a horizontal work structure set up by and including Alice Crauchat, Frédéric de Carlo, Frédéric Goss, Isabelle Schud and Odile Sassi, which brings into relation research, creation, transmission and production structure. This structure is the basis for the creation of many performances that are signed by one or more participants in the project. These performances are grounded, in one way or another, in the exploration of body practices to approach representation.

We call body practices those physical activities based on a conception of the moving body and that define a set of attitudes whose aim is to concretely realize this conception. Their focus is thus to work more on the functioning of the body than on its image or preconceived representation (e.g. a particular style).

If one could observe in the past years a particular attachment to body representations and conventions of representation in many a dance performance, it is useful and productive to directly question body practices inasmuch as they often infer a specific conception of the body and work on it to make it fit that conception.

The working structure of Praticable allows each project to ensue from a real time of exploration, in which no aim is pre-defined. This is a chance to come up with proposals that differ from our usual way of making performances: developing a physical approach in order to embody a pre-conceptualized idea. Reversing this process affects the way of constructing the performance, and thus, its shape.

Some questions that circulate and are the base of the works created in this frame are:

How does a particular body practice infer a particular form of representation and how does it determine a form and a method of choreographic writing?

How far does a body practice convey a social and political thinking?

How can methods, frame and modes of organization in the creation-work find coherence with the body practice and which form of representation do they infer?

Concretely, Praticable happens through periods of common research of/for physical practices which might become the foundation for various creations. The creation periods are part of the research periods. Each specific project implies the involvement of all participants in the practice, the research and the elaboration of the practice from which the piece will ensue.

Thus, the transmission and circulation of our practices, knowledge and questions grounds our performance projects. The practices considered rest upon a non-hierarchical modal for the transmission of knowledge.

Moreover, during each creation, time can also be devoted to the exploration of new possibilities for works to come.

The motivation to found such a project came from a common desire to share time in order to investigate the body and our body practices. Sharing the practice within a group of people (rather than on one's own) provides support and stimulation as well as a multiplication of possibilities and approaches towards the work.

The project also expresses the desire for collaboration over a longer period of time (at least 3 years).

It made sense for us to give structure and visibility to something that had already been happening anyway in a self-organized way: spending time practicing together without necessarily having a specific goal in mind in the first place. We also wanted the project to create relationships between our practices, creation processes and learning strategies.

Praticable offers us a sense of solidarity and community, but still allowing for artistic independence.

As a matter of fact, shared practice can often function simultaneously as:

- a moment of learning (when one leads a session on a technique others don't know)
- a moment of research (following up some interests and attempts for the sake of knowing more)
- the practical application of choreographic/dramaturgic questionings (what does such a practice look like?)
- the technical training for a piece, in which a specific activity is engaged that requires skills.

Whatever the motivation or function the practice can have for one person at a precise moment, the others benefit and learn from the practice and the fact that it is shared, discussed and developed together.

In order to make such a practice possible and visible, we set up 2 simple rules:

All practice periods, whether financed around one precise performance project or for Praticable in general, include all 5 participants. This means that we look for money for 5 persons even when we make a solo. Money thus circulates between people and functions, supporting Praticable in general and thus all various aspects/ideas of it. Each performance of a piece ensuing from Praticable is preceded by a first part up to 20 minutes long. The first part can be either an excerpt from another piece, a short piece or a work in progress, in all cases a part of Praticable. We reserve the choice for this part as a mean to highlight Praticable as a coherent collaborative structure, to keep the circulating questions open and to offer a multiplicity of perspectives.



Jesu li izvedbeni studiji imperijalistički?

Jon McKenzie

S engleskoga prevela Vlatka Valentić

su i izvedbeni studij impenalističke discipline? To me prionje već neko vrijeme muči, osobito sjetivši sudnoličkog projekta u koji sam se uputio s Heike Romm sa Sveučilišta Wilks u Jerseyvilleu i Wan-ling Weeyam s Državnog sveučilišta u Singaporeu, s obzirom se u antologiji *Outstaging Performance: Global Genealogies of Research* (Proučavanje izvedbe: globalne strategije znanstvenostiizvedbičkog rada) koju ćemo uskoro objaviti u zajedničkom ustrahidstvu, stoje autorice iz 18 zemalja iz tuđih pregleda i promišljanja znanstvenostiizvedbičkog rada u izvedbenim studijima na lokalnoj razini. Projekt se također osvrne na radionice i seminarima na mu znanstvenog strabovanja izvedbe na Predkonferenciji o izvedbenim studijima u organizaciji Association of Theater in Higher Education (Udruge kazališnih djelatnika u visokom školstvu) u sv. Yorku 2002, susretu Performance Studies International (Internacionalni izvedbenih studija) u ingapuru 2004 i konferenciji American Society for Theater Research (Američkoga teatrolškog društva). Antologija se stoga funkcionira kao pregled različitih zatečenih stanja u struci potekao iz različitih praznita na kojima se dijelom svijeta razvija i proširila obuhvatnu znanstvenostiizvedbičkog rad u području kulturne izvedbe

u sadržajima i u razgovoru sa znanstvenicima u Južna i Sjeverna Amerika, Europe, Azije, Afrika, Island, Australija, Austrija i Novog Zelanda. Heike Romm, Wan-ling Wee i ja znomo smo se osvjedočili pravičnosti i brdnosti istakivanja različitih genealogija znanstvenostiizvedbičkog rada u području izvedbe iz različitih načina određivanja i proučavanja izvedbe. Na trodnevnoj radionici u sv. ilvu od 25 udnika u Singaporeu spoznali smo da mnogi teatrolški ljudi žele "ispričati svoje priče", reñati lokalna povjesta događaja i ljudi, s usto i metodološka oruđa te nastavljajući osvrte, koji su nožni znanstvenostiizvedbičkog rada na području izvedbe i osvjetli ga oblikuju. Nadalje, mnogi su odono nastaju kako je sadje prvi čas za takav pothvat jer je korpus radova dobio kritičnu masu koju nožmo opaziti i analizirati. Postoji i veliko zanimanje za rad kolege na drugim praznima

I radi se zastupljenim autorima, kadrad ob u ob, ali uglavnom imenitno, doznajemo kako njihove pripovjesti i povjesta ne nuda samo različite poglede na teoriju i praksu izvedbe na svim praznima i područjima: ona otkrivaju i obrascu zapleta i reñenja koj nipošto nisu opci, ali su zajednički pojednim praznitima: dolje da s drugima, po svoj prilici, naš suglasje, bilo u izdavnosti ili u budućnosti. Primjerice, Mann Blazevic i Lada Česa Feldman analiziraju problem znanstvenostiizvedbičkog rada u okvirima postkolonijalnog svijeta; Diana Taylor piše u transnacionalnoj mreži ustanove koje tvore Hemisphere Institute of Performance and Politics Hemisferički institut za izvedbu i politiku, a Khalid Ammā objañava kako se strabivanje izvedbe u teatrolškom Maroku kolabaju između arabocentričnosti i eurocentričnog tebišta. Dostupni studijevi su spoznali se pojednim lokacijama ali pitaju kojima se bave nalaze na područnostima na drugim praznima. Jadan je izvorni cilj projekta dakle da slične bilence jednostavno objavimo u radi da ćemo prionuti u različite načine na koje znanstveni strabivači dijelom svijeta pristupaju kulturnoj izvedbi to prion se nadamo i da će takvo razumijevanje nastuknuti djelotvorno rješanje problema koj se znanstvenim strabivačima u 21. stoljeću namu

No Heike Romm, Wan-ling Wee i ja već smo pr prvim koracima shvatili da nam pothvat uključuje i problematične opasnosti. Toñnja, kao što je Wee od samog početka isticao, postoji opasnost da će ovaj antologija preiskati ono što neki doznajevaju kako impenalističkim izvedbenih studija. Sam sem u razgovoru s teatrolškima na različitim konzertima čuo različita tumačenja tog impenalističkog od različitih ljudi. Neka sem osvrte dobio u pismu razgovoru, druge su mi u šarm, javnim okvirima iznijeli ljudi koje nisam poznavao. U dijeljnim tekstima osvrte parafraziram ne navodeći izvora. Primjerice: "imperijski izvedbenih studija" predložavam si kao strukturu unutar strukture koja se daje gnati s najkoloniziranijeg praznita

Izvedbeni studij/ Sveučilište New York – kadrad se konkretno postavljajući s "pristupom širskog opetna" Richard Schechnera. Kao nožasti doktorački Odjelje za izvedbene studije Sveučilišta New York, znam da nastupio bi zbor nama impenalističke teorije – naprotiv. Također znam da se program Sveučilišta New York ne može svesti na Schechnera inačijim se zasedim razvijao i moji radi jer su ondje predavali i danas predaju mnogi važni teoretičari. No također sam svjestan da je rad distornite i nastavnoga kadra Sveučilišta New York, a osobito Schechnerov, veoma utjecajan u Sjedinjenim Državama i dijelom svijeta. Opatovano sam slušao prnubite da je Sveučilište New York na ovom polju u pravičnog pravičsti – nakon čega često slijede pohvala za slijeh i novotorsku znanstvenostiizvedbičkog rad koj se ondje realizira. Često sam slično slušao kako različiti pojedini napadaju Schechnerov rad da bi nepopravno nakon toga radi kako izvedbu nikad ne bi ni otkrili da nje bilo neoga. Schechner je podnuže zaporta tako široko i rano da se katkad teško otkri djarmu kako je na neki način na sve pri došao. Nadalje, zauvijek je antropološko gledanje, kao i neki drugi nastavnici sa Sveučilišta New York, pa je program od samog početka globalan, a sprege široko obdredenog polja predmeta i sveobuhvatnoga geografskog obzora pridonjela je da neki u potri pomijene kolonizatorske težnje. Dok su kritički pristupi unutar antropologije donekle uspjeli pružiti protustavu ravnomoj neokoloniziranom antropocentizmu, zadaci je teatralo nego što bi smo se mogli ponadati jer su lokalni i širorani stanje koje otkrile prionube upravo to – locirane – što znači da su nedovoljno ograničena i mogu počati stvaranju vlastitih lokalnih centrama. Takav potencijal nipošto ne odlikuje samo

Bea or Schechner (Sjeverna i australski stan "Stuka izvedbičkog rada") održanog u okviru sjeverna American Society for Theater Research u Torontu u Kanadi. Prionje je objavljen u časopisu *TD: The Drama Review* izdavač broj 40 broj 4 (1999) broj 2006

*Udi note: The following is from a presentation at the "State of the Profession" roundtable held at the 2008 meeting of the American Society for Theater Research Toronto, Canada. It was first published in *TD: The Drama Review* volume 50, Number 4 (1999, Winter 2005.)*

Izvedbeni studij u SAD-u Kao što izvedbene studije Sveučilišta New York ne možemo zvesti na Richarda Schachnera, američka izvedbene studije ne možemo zvesti na Sveučilišta New York. U posljednjih je 16 godina osobito Sveučilišta Northwestern omdrilo niz važnih i utjecajnih znanstvenika, a u Sjedinjenim se Državama profilirao i niz drugih programa izvedbenih studija. Treba istaknuti da neke od novih programa izvedbenih studija nalazimo na prestižnim ustanovama poput Brown, Stanford, Sveučilišta države Kalifornije u Berkeleyju, Sveučilišta države Sjeverne Karoline u Chapel Hillu i Sveučilišta države Teksas u Austinu. Iako samo nekoliko znanstvenih istraživanja ne podružuje izvedbenih studija u SAD-u te puka kolokva publikacija i promocija jesu hvaljevdjivi priložine osjećaju da SAD u izvedbenim studijma ima prevlast. Politička i društvena strana te prevlast moge bi iznenaditi neke teoretičane u SAD-u, gdje su pitanja identiteta i moći i otpora odeno u srednju pozornost. No uporedo je u tome sđ knjižke američka su pamama identiteta, moći i otpora pridon kulturno specifična. Pamtance, jedan m je britansku teoretičar rekao da se američko stvaranje identiteta domne veoma čudno u Velikoj Britanji. U sličnom je smislu rekao predavačica koje sam održao u Sloveniji helu teoretičar izjavio da je u svijetu bilo povjesta njegove domovine moje izložbe na polozivanju umjetnost veoma opesno. Ukratko, među temeljnim postavkama koje američko teoretičar pamtance kao kulturno obzane vđ društveno napredna ima i takvih koje teoretičar na drugom prostorne dobivaju kao kulturno prostora i društveno nazadna

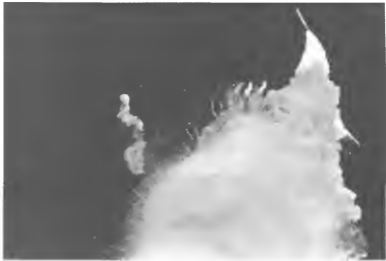
Američko/britansko izvedbeni studij Drugo prosvanje takozvanih imonjalističkih obješte izvedbenih studijma utrodođuje se na adznanu američku i britansku prevlast na tom području. Posljednjih su godina sveučilna program izvedbenih studija u Velikoj Britanji dobivali prevažno kod i u SAD-u, te ih danas nude Aberystwyth, Bristol, Dartington, Leeds, Middlesex, Northampton, Roehampton i londonsko Queen Mary College. Uz bok institutu Centre for Performance Research i Centar za izvedbene istraživanja i njegovu časopisu Performance Research. Ne treba posebno napominjati kako je Velika Britanija dala zamašan korpus važnih i utjecajnih znanstvenostraživačkog rada. Britansku teoretičar vlastite istraživanja i pedagoški pristup često ondo dovede u opreku s američkama te osobito ispuđ kako je kod njih tabuista na prijavu. Međutim mnogim teoretičarima izvan SAD-a i Velikoj Britanji takve različite padaju u zasjtnak pred, br tako pomislam prevlađu tih zemalja, pred svojevrsnom američko/britanskom "osovinom". Tri glavne naliđivka za znanstveni rad s područja kulturne izvedbe imaju sjedište u tri dvije zemlje – Routledge, University of Michigan Press, sada i Palgrave Macmillan – a Routledge i Palgrave poznate su po međunarodnom mrežama distribucije. Krugje im se prodaju dijem svijeta, iako su im pri tržišnom planiranju na umu američki i britanski države. Nadalje, samo su tri od do sadašnjih 12 konferencija asociacije Performance Studies International održane izvan Velike Britanije i SAD-a. Iđvje u Velikoj Britanji, sadam u SAD-u, a sljed i osma godine 2007 i Dapka tri zemlje-domaćin bile su Njemačka, Novi Zeland, Singapur, Novi Zeland i Singapur. Bivše su britanske kolonije poput SAD-a pa je, s druge strane gledano, jedna jedina konferencija PS-a održana ipan engleskojezičnog države te je stvarajućo kako nekako seaj krug može dođajati i dobivajati kao dominiranu u izvedbenim studijma. Taj me argumenti vodi do posljednjag, ali i najljepjeg prepisa "impejnji izvedbenih studija"

Anglotoni izvedbeni studij, Engleski je lingua franca izvedbenih studija, od konferencija preko publikacija do komunikacija elektroničkom putem. Anglotonijskim američkim i britanskim programima izvedbenih studija vaju domaćinu programe i znanstvena istraživanja u Australiji, na Novom Zelandu u Singapuru, Južnoafričkoj Republici i Kanadi engleskoga govornog područja. Naravno, izvedbeni se studij u tom pogledu poveđuje sa općenim obzorcima. Engleski je "svjetlo jzik" ne važno područje znanje i u predjeu međunarodne sigovane. Trinozaj i jzrometa. No s obzorcima na knjižku funkciju velikog dijela znanstvenih istraživanja na području kulturne izvedbe, možemo voditi računa o globalnoj pamtance engleskoga jer korijena vuđe i britanskoga i američkog imonjalizma. Na nekoliko konferencija PS-a potraživo se pitanje prevoda: konferencija u Manču i u Aberystwythu osuguralo su vđajabno prevode, dok je jedna pamtance sa dneva u Singapuru bila posvećena moći engleskoga nasuprot drugim jezicima, osobito jezicima jagovitošne Azije. Međutim, misram staknuti da su u Manču i Aberystwythu, prevodi samo jednu pamtance sjednu. Ostalo su bile na engleskome. U Singapuru se cijela stvarava o jeziku vodila na engleskome – ne žuđu. Dobri sluđivci s jedne strane pokazuju da englesko ljudima kojma nje prvi jzik od govorna mogućnost komunikacije s izvornim govornicima (npr. Brazilcu u razgovoru s Australijcem) ali i da govornicima kojma nje prvi jzik omogućava međusobnu komunikaciju (npr. Malajcu u razgovoru sa Slovencom i Marokancom). S druge pak strane, kao što je bilo govora na konferenciji u Singapuru, prevlast engleskoga proširuje i izobitava sam posim "izvedbe", a ostale i same predmete koje proutavamo "kao" izvedbu. Naravno se nekoliko pitanja: kako se ta "izvedba" prevodi? Kada i zašto (engleska njeđ performance) ostaje neprevedena? Kojva sigovana "izvedba" i netočni izvještaji ostavaju i drugim terminima i primjenama? Nadalje, prevladavanje engleskog jeziku utjeđe i na to kako će neđji znanstvenoistraživački rad držati drugi – a s mnogim slučajevima i uvjetuje to držanje. No potraživamo sam mao priku čuđ teoretičar koj prvotno ili usopali ne pđu i ne objeđuju na engleskome pa održavaju određen osjećaj razlozice, odgođenosti od "matice" ispravu u izvedbenim studijma

Što lakvu sam strukturu unutar strukture zveo iz raznih opisa imperijalizma izvedbenih studija iako čvrsto vjerujem da nema tog teoretičara izvedbenih studija koj bi uopće aktivno prigrlio bilo kakav imperijalizam – baš naprotiv, vjerujem da su izvedbeni studiji u najširem smislu gotovo protuimperijalistički – ipak sam svjestan imperijalističkog obrnka koj pogodna znanstvena strahovište zveo: kao i oni koj se izvedbom biva u pratar

Što što sam naznačio, jasniji imperijalizam anglofoni izvedbeni studiji veon je uz povjest britanskoga i amerčkoga imperijalizma. Štari te imperijalističke povjesti prevukla se nad cjelom strukturom koju sam upravo opisao, a unatrag nekoliko godina došla je mračniji ton. U djelu *Perfom* pr zveo izvedbi i i drugi posljedice englesko izdanje 2001., hrvatsko izdanje 2006. I brdim da je izvedbi tu iznem smislu, tako da uključuje organizacijsku, tehnološku i kulturnu paradigmu kao i povijesnu formaciju "umnogoma preemendika", na konferenciji u Mirazu početkom 2001. predvao sam da se ovo desetljeće urodi iznom kritika "američkosti" izvedbenih studija, no događaji koje je pokrenuo 11. rujna – točnije, objava "globalnoga rata protiv terorizma" i izvazje na Irak koj su zahiti Lajladji – ubrzo su kritičku reakciju na koju je te američkost našla. Po planju prehadno nagrabane strukture unutar strukture, napetno je kako u okviru toge "globalnoga rata protiv terorizma" predsjednik George W. Bush rat koj u Iraku vođa SAD, Velika Britanija i u manjoj mjeri Australija i druge koalicijske države dovodi u vezu s napadom na New York. Znam da su neki američki teoretičari u izostanosti na vlastiti koži osjetili posljedice tog rata, a isto su valjda osjetili i pojedini britanski i europski znanstvenici. Na konferenciji *Performance Studies International* u Singapuru na jednoj smo planarnoj sjednici napravljali o suštinu američkog imperijalizma i američkih izvedbenih studija i uoči te sjednice neki su se američki teoretičari, među njima ja, u opvrtima više-manje posili poziciju na račun američke vojne agresije

Iako se Heike Rams, Wenling Wu i ja dotičnim opesnostima nastojimo oprejeti tako što u antropologiju uključimo različite genealogije znanstvenih strahovanja izvedbe, možda im ipak pridodajemo. Takos su opesnosti neobjavljive. U vlastitu sam ređu na šutanobnu vagu trditi kako performativnost redovito podložno upitanje u aratimena moći koja nastojimo rasplati. U okvirima proizvodnje znanja, određivanja područja strahovanja, zamisljavanja ili primjena znanstveno-istraživačkih metoda, formuliranje pojmove pa i same kritičke prakse redom podrazumjevaju poopcevanja koja poluču prave, uspostavljaju veze, raspodjeljuju razlika i tako mogu dodatno začiniti hegemoniju na koju upozoravam. No objašnjavao sam i kako dotična poopcevanja izazivaju mutacije i potemeljece, oviaraju mogućnost za postvornu preobrazbu. U Preopcevanju izvedbe zagrliti smo ne dvostruki rizik izjedmo se opesnosti pobvite određene formacije moći u radi da bimo možda pridonyeti njihovu izmješnavanju



Izvedi *ili nemoj!*

Mala izvedba oko McKenzievog Izvedi ili snosi posljedice!

ines Prca

Kruga Jona McKenaa svojim nizanjem i rasklapanjem teorija, povijesti i metafizičko-metafizičkog svijeta etnologije gotovo zastranjuje različita sigurnost komensurano unutar pojedinih disciplinarnih kompetencija. S druge strane, upravo nabhijetom nesvodljivošću prema akademskim podjelama i parcelnim znanjima ohrabruje ga da se nazin sadržaj misli na nezadrživo noćni, ukičujući, one pogovne. Jednako, namre, od njegovih temeljnih analitičkih načela izv. uvjerenost – provjerba propozicije predstoji: *da li ona aspejre ili ne* (isto: 2006: 138). Kako nas ovaj autor, umorno od autoritativne iroantarske i intelektualnog snobizma, čak upravo uvjeren u tu različitu nabrdnost shodi koja bi podsumirivalo: "neuspješno" rezumiranje njegova djela, pa onda i restitucije od rasprava o individualnim ograničenjima citiraju ovičastim i neovjestim interpretacijama i sličnim problemima koji opjevaju lokalnu recepciju teorije? Štavi je zapravo jednostavno: paradigmatički potpuno odnosenog konokcija izvedbe i jeleim i na tri: lešni stina slabih pojmovi, pogotovo subjektiva pred kojim su, vama antropološka teorija i naše niče paša, svjesno da nema dovoljno snage da pretpostavi: "zaprimi" sve njegove individualne razlike i uvjetovanja.

Tako otkrivajući izvedbelog stajanja, tako je McKenna sam naziva, "visokurne teorije" na jeziku e reflektuje oko pravih i nepravih ishoda istih i teorije. Riječ je o pragmi koja h radije odmah sve antropije u svome finalu, stanju i, bolje rečeno, fazu "Hlapde" i jedino pogledju koje predstavlja najotvoreniji i najviše navigacijski dio knjige. Ako smo ovdje, referirajući se na obratni beskrat autorova temeljne metafore (skale), u stanju dostići se njemu svoje zemaljske priloge i otvorenosti kulturnim razlikama, to je i stoga što je Hlapdica kao završni događaj dijelom postavljena u budućnost, pa i tako nema prisadnja ni antropije vladavosti koja postaje samo ona je "tek" skrupoz dopadja koja proizvodi pad opće paradigme u pojedinačne izvedbe svijeta.

Na taj način McKenzove argumentacije postaje onoliko opdeljudskom koliko isto i je: uspjeha izvesti i "izvjudžiti" razotkrivenja djelotvornosti kao nekog misjovnog oblika povjerenog aspejre. Kada prije završnog raspravljavanja, misno zaključuje da "s gledšta naše opće teorije postojte i u metamodelu izvedbe: obrniti prejelika, prije povatna spraga i raketa" (isto: 179), onda se Hlapdica javno ukazuje kao oblik argumentacije nužnosti, odustajanje od prethodno izrađenih sustava ljudskog djelovanja. Ako teroristička "izvedba" 11. 9. 2001. i u čemu korespondira s njegovim, katkad i navno ambivalentnim zaključcima o stanju "svega postojecog", onda to nije u njegovoj misli i hlapdovskog dokumentaristički Challengeove eksplozije, nego upravo u pomali da prethodnost hlapdovskoi povijesti možda nije dovoljna da bi započele metafizičku metodu opdeljudske svjetovnosti i sudbine.

Prije Hlapdice koju tako i malo nečega shvaćati kao namredno dopisan okvir metodoloških kategoriziranja, popodvratnje – realistično ali ne i pretjerano zabrinuto – računa na povijesni bijeg od poput neupitne srančke dominacije, tehnološkog izvjele i disemancije kulturnog opada u "male" dijelove svijeta. Za namre što je hojalo biti univerzalno postavljeno načelo paradigme koje uzbuđuje kulturu, organizaciju i tehnološku izvedbenost nosi nedodican bijeg kulturne autentičnosti, neke "magičnosti" i "mitopovjerenosti" koja je prije Hlapdinih mogućnosti različitih malih izvedbi. Kao i ovak i snos i posljedice paradigme se ne neodgovjir noćni otlikovata u hlapdovske smicalice javnomnemeničkog društva i akademije, pa nek se ona "antropovjerna formacije moći i znanja" bde svuju tek zahvaljujući svome premetanju i promicanju u globalnu de-formaciju. Pri tome je nečijima naspođe i otolikah i povijesnih elemenata od kojih je združena, pa zaključuje svjeta po kojemu se rasula. Naše će dopost više "onto" a neke više povijesne sudbine, neki su više subjekti drug objah i raznih operkucija. Zastajete tehnološki i oblik upravljanja morika su, u nite litanije i poketa paradigme, bio pospremljene u treće dijelove svijeta da onđe – u dopustivo nepredvidljivim izvedbama, naše svoje Hlapdinih posad. Jer raketa nas se čak bde u punoj ambivalentnoj svoji antropovjerna spraga "na moriste" kaže autor, "bi raketi tehnološki da biste se nali na udaru nuklearnih bojeva glave" (isto: 248).

Na taj način, nekri se temeljni rati, ep metamodelske strukture koja je moćni koncept performansa hlapdi postavlja u srednje teorijsko-povijesna totalizacije. Kritički McKenzovih modela otvara se u porivo u nužnosti Hlapdice koja ih nikada ne postavlja u nako, vrati dijalektičkog, pa i izvi-evalduacijskog zapleta. Tako se u antropijskoj zavrsnici, mjestu gdje više nije moguće utvrditi vjeu izvedbe i posljedica, konačno ukazuje mjesto, prethodno poređeno i marginalizirano subjektu McKenzove glavom i bradom, koji pod prisilom komingensnih učinaka de-paogmatizacije mora otvorno računati na povratno djelovanje nepredgovih svjetkih i obiteljite: oših onih vjemenokopreternih enklave koje su u luksuzu popovjerna služile tek kao odglavite zastajali- tehnološko-ocajnih "paradigmi".

"Dezintegraciju se oblik strukture i sistemi: normativne ale mutiraju, sve se nedodčno i jedinstveno ponavlja na drugi način – i sve to nosi potpis male izvedbe" (isto: 292) "Ulokna visokurne teorije ometata sionave sionve i zatome sila i podrzanja. Citati se ohrap navno i pogređno" (isto: 258).

Na sada, kada zauzimaju možda naugledno, ali izvepce mjesto planetarnog Hlapdika, rylkov je performansi laskejni sleto utvrditi s jednog, pogotovo napulitenog mjesta protagonista teorije izvedbe.

Štoga ni nakon spektakularnog završnog djela, ulaza nepredvidivog vetrometa događaja kojima su ribare davno postavljene s lirsami položaja američke dominacija svjetom nitku u ovišvom argumentacijskom okviru nije predviđen zaslati nako rezervano mjesto, bilo povlaštenoga ili subalternoga, subjekta i ovo, djelomice i posve ovesjetljuje, ukida pranje političke korektnosti autorovih zamisli. Njegov postupak mega-odgovornosti ne predviđa zasjedanje lokalnih skupština, ne razire golema obram dovođenstva gdje će se vod namadski subjekt na trenutak prepoznati i matnu roditejima koj negdje sjede kao episki jamač vođaga rasno-spolno-klasno-etničkog identiteta

Koliko god da se jako prepoznati u "posthropovskoj" atmosferi napada, ovijsa pranje koliko smo, usljed naznačenog uvjeta "odstranjenja subjekta", ovišteni meta-metafore izvedbe nevladi na kupaše domaćih interpretacija.

S druge strane, to je lirsavno kopiranje izvorno predviđeno kao oblik opore na najopipljiviji ritam napada, naziv "diskurzivnih performansa i utalovljene izvedbe" "Ne maš" kaže McKimbe "da meta izvedbe potpuno izmiču kontroli nego da imaju drukčije nevodenje njima dajitkai upravljaju obrasci nekonzistentne mutacije" (isto: 250)

Pa hajmo se onda osvrnuti na mogućnost neke lokalne mutacije, neke makar i beznačajne izvedbe za koju možemo da možda nije već uključivana u završnu napadu?

Kruga izvedbi u snosi posljedice, podsjeca nas, vjerojatno i ne računaju na taj lirsavni efekat, ni jednu napuštenu vezu između izvedbe i posljedica. Berem od šezdesetih godina prošlog stoljeća kada se ustanovljava paradigmatička veza društvene metafore i društvene izvedbe – teoriziranje se onda i planirane i organizirane potraživanja, name, izvođenje društvenih kontekstivno i javni oblik odgovornosti

To je pranje onog "izvedbi i snosi posljedice" koje je u ovoj knjizi postavljeno zdrivo za gotovo, prije svega je propitivana granica totalitarnih i tehnoloških zahtjeva efikasnosti ljudskog djelovanja – kada gles "izvedbi i snosi", odnosno "izvedbi i snosi posljedice" Oko ove razlike, kao razlike između "izazova čimbenosti i učinkovitosti", individualne odgovornosti i odgovornosti sustavu, upravljanja i samoupravljanja ili ako se može reći – željane i nevoljke odgovornosti, pleše se cjelokupna argumentacija ove knjige sve do njene završnog odaska u dim. Ako je dakle ključna pranje postavljeno oko toga "i – a" koje se odnosi na snosište posljedica, vrijedi li vopce to poopovijanje za tip društveni u kojem se ne snosište posljedice za vlastite izvedbe ili se, nešto ranoje, redje bira snosište posljedice za vlastite nezvedbe?

Može li ta njena faza McKimbeovog poopovijanja u kojoj se svijet drži u zagratalima, i prije nego što antipore entropija odrabi vronju kao svoji najubojitiju konzozju? Može li se doista nositi se "sukcionim anekdotama" i stanjima, ne sporadno nego permanentne lirsavne aktepe koje su možda nepovratno izgubile hvat na svoje povratne putije?

Je li, drugim riječima, moguće "nerekurzivno" se vratiti, uhvati neostvarenu parju na pred-ostopovijedno sdrište naše paradigme koje bi, zajedno s Challengerom koj ipak nastoje na direktan razvoj sovjetske rakete tehnologije, spriječio napadu kao lažnu mogućnost, pole uređenih nepredvidivosti i anekdotama kao metodoloških olaksica zakrivene linearnih zapleta?

To su dakle obzor koje ove izbudivije knjige postavljaju pred zahtjeve hrologivne drugosti. Što, dakle, ako je prije izazov izvedbenosti u njenoj nezvedbenosti ili jednostavno nezvedbi, što ako napada nastupi prije ili neovratno i nemodulno prema tehnici "službene" desavrinisoke ostopovijednih statuzama?

Probajmo predložiti jedan minijetun primjer: kada počeskom osamdesetih godina, ne vrhuncu kompetencija izvedbene paradigme u američkom društvu, komentari uzroke "napada" jugoslavenskog modela samoupravnog socijalizma, jedan analitičar kaže

"Ako promatramo razvoj jugoslavenskog planiranja, onda bi se moglo reći da je ono prešlo puni krug od "tehnokratskog" pa do "socijalnog", ali najbogatiji imaju negativne aspekte svakog posrednog sistema, a ne kontroli dovoljno pozitivne aspekte. Mi možemo kao da je zvrata dovoljno da se ljudi dogovore pa će onda zarati taj odgovor biti i realitran (Gekic, 1982: 570) ?"

Koliko je, drugim riječima, stvarni domat meta ek vrlo "neparformativnih" performansa usadenih kao pritriveno sjame u sjera vidljivo djelotno, razomna svjetske pojivosti? Možda nedovoljan da bi brzo utjeđao na onako leonodnu budućnost, ali i možda posve uvjeseljavajuće "anti-napadom" kada ga postavimo na plan usporednosti tehnokulturo-organizacijskih neuspjeha.

Primjer velike izvedbe:

28. septembra 1988 "Challengeru je sedamdeset i tri sekunde nakon polijetanja na fondaškom nebu skladašno izmrglo spremnik za gorivo. Mjera je zavrtila balometar i pol' visokom brzinom i dugim sunovratnim padom u more donijela smrt nastavnici u svemiru i preostaloj sestoro članova posade. Kao i gubitak svemirskog broda, cij se kvadrant čimni trag raspršio kroz gornje slojeve atmosfere." (isto 182)

Bila je to katastrofa visokih performansi: izazov izvedbene djelotvornosti bilo je trošenje gušenih prstenova za zatvaranje spremnika plus nepredvidivo juka studen u Flandri – udruživanje svih triju metamodela: **djelotvornost, učinkovitost i čimbenost** u izvedbeni priisak.

Primjer male izvedbe:

1982. godina. "Svjestodubna strategijska odluka da automobilska industrija postane jedan od nosilaca razvoja dovela je do odlaska na Crvenu zastavu kao najvećeg proizvođača automobila u Jugoslaviju u kooperaciji s Fiatom. Međutim, niti u jednoj tački svog razvoja Crvena Zastava nije bila u stanju da proizvodi bez snažne državne zaštite. Carinska zaštita iznosila je i do 100%, više od vrijednosti uvozenog automobila. Automobilska Jugoslavija probudila je zavist u ostalim neoblikovanim i odmah je počelo osnivanje različitih kooperacija: tako da danas svaka republika ima barem jednog proizvođača ili sastavljača automobila. Tako memo vlasiku zaštitu automobilske industrije, neru fragmentiranu fragmentacijom na relativno malom tržištu, što i dalje smanjuje produktivnost i onespособijave proizvodnju za izvoz" (Sekulić, nav. djelo 973)

Ovdje je pak riječ je o katastrofi malih performansi: izazov čimbenosti u uvjetima dogovornog tržišta: udruživanju strategijskih odluka, zaštićenog izvoza i zavisti republika u "izvedbeni priisak."

Pa zajedno onda u duhu male izvedbe: knjiga Jona McKenziea ima sjajne porječnice da radimo istrepi na domaćem izdabitu javnih diskurzivnih radova, a ne da na nj padne kao netragradiv kamen carinske zaštićenog uvoza teorije.

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Perform *or not!*

Perfuming McKenzie's Perform or else

Ines Price

Translated from the Croatian by Tomislav Brlek

asking as it does across theory history and the mechanical-metaphorical world of psychology, on McKenzie's book at all, but rules out the possibility of commentary within any single disciplinary competence. On the other hand, its indifference to academic divisions and partitions of knowledge cannot but encourage one to think about it in various ways, including all the wrong ones. For another performative is one of its basic analytical principles – the assigned tasks are to be performed, whether successfully or not. Though tired of self-referential ornament and intellectual snobbery, are we in agreement with the author about the risky irrelevance of the outcome, which would include his failed understanding of his work, and therefore exclude any discussion of the shortcomings of individual readings, legitimate and illegitimate interpretations and all the attendant problems in the reception of theory in general, and chat rooms in particular? The point is really simple: the paradigmatic potential of the basic concept (performance) is so huge that it does not suffer from being feedbacked in some weaker terms, especially that of the subject, before which contemporary anthropological theory regularly prostrates itself, aware that it lacks the power to suppose and "assume" all its individual differences and determinations.

Thus the performative weakening of, as McKenzie calls it, "high/alt theory" does not stem from any affection about the regular and irregular outcomes of reading theory. This is the pragmatism that anticipates them all in its finale: the store, or rather the stage, of "performance", as the chapter that constitutes the most far-out and navigational part of the book has it. Are we, in keeping with the orbital character of the author's basic metaphor (rocket), really able to jettison our terrestrial luggage in the form of cultural differences? If so, this is because performance as the final event is partly set in the future, and thus neither has a precedent nor can be said to anticipate any of our values. It is, simply, the totality of events produced by the fall of the general paradigm into the individual performances of the world.

In this way McKenzie's argument becomes generally human in the proportion to its ability to draw out "non-human" consequences of efficiency as a mixed form of the historical absolute. When, before the final exposition, he calmly concludes that, "from the perspective of our general theory, there are thus three metamodes of performance: rate of passage, feedback loops, and mistakes" (1) (McKenzie 2001: 124), it becomes clear that performance is a necessary form of argumentation, giving up as it does all developed systems of human agency. If the terrorist "performance" of 9-11 can be seen as congruent with his, sometimes naively ambitious, conclusions about the state of things in general, the link is provided not by his cold-blooded documenting of the Challenger disaster, but by the idea that the preceding (American) history is perhaps less than adequate an outline of the metaphorical matrix of general human determination and fate.

Before the advent of performance (which we can also understand as a subsequently edited frame to provide methodological release, generalisation – realistic but not unduly worried – counts on such historical facts as the unquestionable American domination, technological progress, and dissemination of cultural waste into the "small" parts of the world. For a concept aspiring to the status of a universal principle, of a paradigm subsuming cultural, organisational, and technological performativity, it is strangely marked by cultural authority, by certain "mega-locality" and "mega-historicity" which of necessity precedes the performing possibilities of various small performances. Since the perform or else paradigm has been formed in the cold war atmosphere specific to the society and academy in the United States, this "onto-historical formation of power and knowledge" bears upon all of us precisely in proportion to its transformation into a global de-formation. As for the logic of distribution of ontological and historical elements that comprise it throughout the world, this remains unclear. Some will get more of the onto- and some more of the historical lot, some being the subjects and others the objects of its repercussions. For the sake of the launching of the rocket paradigm, obsolete technologies and forms of management had to be relegated to the third parts of the world, to perform their performing work within the suitably anachronistic frameworks. For the rocket conceals us in the full ambivalence of its onto-historical feedback: "you don't have to be a rocket scientist," says the author, "to be targeted by a nuclear warhead" (ibid: 102).

The void opens a fundamental gap in the meta-model structure that would like to posit the powerful concept of performativity as the genre of the theoretical-historical totalisation. The fragility of McKenzie's models becomes apparent precisely through the necessity of performance which arranges them after the fact into a diachronic, even pseudo-evolutionary plot. In the final extremity, when it is no longer possible to determine the relationship that obtains between the performance and the consequences, the – up to that point denied or marginalised – subject appears: it is none other than McKenzie himself, who, under the pressure of contingent effects of de-paradigmatisation has to count on the feedback of innumerable world, localities. Those very spatial-temporal enclaves that in the luxury of generalisation served merely as dumping-ground for obsolete technologically-social paradigms

*Forms, structures, and systems damage-site, normative forces mutates, everything repeats itself otherwise in a strange and singular manner—these are among the signature traits of a minor performance" (ibid: 226). "Passages of high theory suddenly find themselves violated by crude and dirty images from the underworld. Sites are rected and misrected" (ibid: 137).

But now, when they occupy the perhaps lowly, but ubiquitous location of the planetary performing site their performative character can hardly be determined from any one place, and most certainly not from the abandoned position of the protagonist of theatrical performance.

Within the argumentative framework, no one is to assume any determined subject position, subaltern or otherwise, not even after the spectacular closing part, the apophony of the unpredictable framework of events the rockets of which had long been positioned on the launching pads of American world domination. This carnival advances the issue of the political correctness of the author's conception. His operation of mega-generalisation does not rely upon the meetings of any local assemblies, nor does it envision the huge screen of humanity from which your nomadic subject will be able to wave at your parents sitting somewhere as an epic guarantee of your (social/gender/class/ethnic) identity.

It is easy to recognise oneself in the post-hippie atmosphere of performance. Still, the question of the extent to which – within the context of the “animation of the subject” – it is legitimate to pour the metamorphosis of performance into the moulds of local interpretations remains.

On the other hand, this creative quandary is precisely the form of resistance at the most palpable level of performance, the level of “discursive performatives and embodies performance.” “It’s not”, says McKenzie, “that minor performances are totally out of control, rather, they’re guided in another way: they’re remote-controlled by patterns of recursive mutation.” (ibid: 225)

Well, let us look at some possible local mutations of a (perhaps irrelevant) performance that has perhaps not already been factored into the final performance.

In all probability unintentionally. Perform or else reminds us of an abandoned relation between performance and consequences. At least since the *sexes* – when the paradigmatic relationship between the social metaphor and social performance has been established – all theorising, planning, and organising assumes social consequences and public responsibility.

This is the perform and accept the consequences model, which this book takes for granted, but which precedes every questioning of the limits of the totalitarian and technological imperatives of efficiency that human agency faces – when it becomes the perform or else model. Before it finally evaporates, the whole argumentative strategy of the book is predicated upon this difference – the difference between “the challenges of efficacy and efficiency”, between individual responsibility and the accountability to the system, between management and self-management, between assumed and imposed answerability. If the main issue revolves around this and/or with respect to the consequences of performance, is it applicable, and if so how, to the type of society in which there are no consequences of performance, or in which, somewhat earlier, one chooses to bear the consequences of non-performance?

Can this gentle stage of McKenzie’s generalisation, in which the world is bracketed, withstand irony as the most lethal corrosion? Can it really rise to the challenge of the “synchrony of anachronisms” and the situations of permanent, as opposed to occasional, arrival scepticism? The fact that Challenging was after all, launched in direct response to Soviet rocket technology, makes performance the field with all the unpredictability and anachronisms already factored into linear plots.

These are the horizons this exciting book sets before the demands of an obscure otherness. What if the true challenge of performativity lies in its non-performativity, or simply non-performance? What if performance comes before, or regardless of, or in indifference to, the challenge of official de-stabilisation of onto-historical structures? Is it possible to return non-recursively? Is it possible to come into a never before achieved anchorage of our paradigm? In other words, can the performance as a false possibility be forestalled?

Here is a small-scale example: writing on the causes of performance of the Yugoslav model of self-managerial socialism in the early 1980s, when the consequences of the performance paradigm were at their most severe in American society, an author who is justly forgotten today has this to say:

“As regards the development of Yugoslav planning, it might be said that it has come full circle from the ‘technocratic’ to the ‘social’ model, but more often than not in such a way as to assume all the negative aspects of the respective system without the sufficient benefit of their positive aspects. We believe that it is enough for the people to come to an agreement for the agreement to be come into being?” (Sekulo 1982: 970)

What is the true range of small, but all the more “non-performative” performances kept in the shadow of the active world history? They probably cannot have any effect on the future, but is the future not chaotic anyway? Perhaps when offset by the techno-cultural/organisational failures on the grand scale this kind of anti-performance is just enough to raise a smile.

An example of large-scale performance:

January 28, 1986: "Seventythree seconds after lift-off, Challenger's external fuel tank exploded in the Florida sky. With a mile-high flash and a long plunging fall to the sea, the mission ended with the deaths of the Teacher-in-Space and her six crewmates, with the loss of spaceship Challenger, with its twisting smoldering disintegrating across the upper atmosphere. In an instant replayed around the world, Challenger became a high performance disaster." (McKenzie 2001: 141)

The challenge to performative efficiency was the erosion of the rubber O-rings used for sealing the joint on the fuel tank, plus the unusually hard freeze that night in central Florida – the joint performative pressure of all three meta-models: effectiveness, efficiency and efficacy.

An example of small-scale performance

1962: The strategic decision that the automobile industry would become one of the mainstays of development has resulted in Črna Zvezda, Yugoslavia's biggest automobile industry, entering into co-operation with Fiat. However, Črna Zvezda was never able to produce without heavy state support. The protective tariff was up to 100%, exceeding the value of the imported automobile. The increase in the availability of automobiles in Yugoslavia coincided with the resentment of the other Federal Republics, and various co-operations came about as a result, so that today each of the Republics has at least one plant for assembling automobiles for foreign industries. The combination of the high protection of the automobile industry and its astonishing fragmentation for such a small market resulted in a decline in productivity and made export all but impossible.

Here, on the contrary, we have a catastrophe of small performances: the challenge of agency operating within the context of a regulated market; the joint performative pressure of strategic decisions, protective tariffs, and the resentment of the other Federal Republics.

To conclude with a small-scale performance, Jon McKenzie's book has a great potential for performance in the local performance of public discursive work, but not as a decomposable bloc of imported theory.

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The Walls that Howled: On the Limits of Discursivity in Skewed Visions' Site-Specific Performance *Days and Nights*^a

Branislav Jakovljević

What should I call the? A report? A diary entry? A letter? A confession? A stroke? A stroke, where of that come from? Is it my fear? Or a massive hemorrhaging, not exactly in my brain, but in my mind? An internal bleeding in that part of myself that has been projected outwards, and had adopted the contours of rooms in which I lived, places I frequented and through which I passed so many times that I eventually stopped paying attention to them altogether. They became a vague presence I felt at a certain distance from my left and right shoulder. I put my body in charge of these solid neighbors. The distance seemed to expand endlessly, so I didn't even notice when it ended.

This has been a very long time since I left that maze of corridors and rooms. Decades. At first I hunted the office building. Sometimes, on my visits to the northeast part of the city the road would take me to Marshall Street, but I always tried to avoid it.



I would make elaborate plans of evasion so that it would appear that the road spontaneously took me away from the brewery. Whom was I trying to deceive, I now wonder? Over time, the pull of the past, as I called it, receded, and the plans of evasion grew less elaborate until I stopped planning altogether. Instead of taking alternate routes, the sight of the brewery space would suddenly warn me that I was approaching, and at the last moment I would make a sharp turn. Eventually, I stopped doing even that. I would drive by, glance at my former workplace, and move on.

Then, that night, I saw the lights in the windows of the office building. I acknowledged and drove by. Acknowledged? Stared through, drove by. As I approached the end of the block, I realized what I just saw. I made a right turn on 12th Avenue, then another right on Main Street, then right on Broadway, and finally right again on Marshall. There were cars parked in front of the office building, and across the street in front of the brewery. I parked and walked back. I climbed the steps and pushed the big wooden door. It opened.



Before I walked into the building for the first time, I paused in front of the massive entrance door. To the left, was the plaque with the inscription: "Gran Bait Office, C. R. Struck, 1893, 1910."



There were lights and sounds in the office to the left. The twins, I used to call them, I parked in the office to the left. There was a row of empty chairs, and a film projected on the bare white wall, some in the other of-

low I sat and watched. The film projected on the wall showed another wall on which the plaster was slowly crumbling, until a hole opened. I could see someone's hands and tools poking at the wall from the other side. The hole grew bigger, and at one moment, I thought that someone was opening

1 From the National Register of Historic Places, Minneapolis Brewing Company. Minneapolis Brewing Company Building, constructed in 1904, is a fine example of the Romanesque Revival style. The building is located at the corner of 12th Avenue and Broadway in Minneapolis. The building is a three-story structure with a prominent entrance and a large window. The building is a fine example of the Romanesque Revival style.



"Brew House" 401-52. Built by the L-shaped brick frame built on a Marshall Street and 12th Avenue NE and spans between the two streets. The building is a three-story structure with a prominent entrance and a large window. The building is a fine example of the Romanesque Revival style.

The Minneapolis Brewing Company Brew House is a major work of the nation's most reputable brewer's architect, Frederick C. Gilroy and William L. Lisle. Lisle was educated in Germany as an architect and engineer before establishing a business in Chicago in 1867. Lisle's Lisle was a German-born architect who also established an architectural practice in Chicago after working in various parts of the country. His work was a result of the innovative technological advancements for the benefit of brewing industry.

2 From the National Register of Historic Places, Minneapolis Brewing Company, Minneapolis, MN.



Office 1893. This building is a three-story structure with a prominent entrance and a large window. The building is a fine example of the Romanesque Revival style. The building is a three-story structure with a prominent entrance and a large window. The building is a fine example of the Romanesque Revival style.

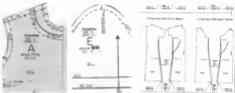
The major of the office building was completed in 1900. In these months, the office building received its current form, characterized by the perfection of the form of the corner window and the detail of the interior from the 1900s.

3 From the National Register of Historic Places, Minneapolis Brewing Company, Minneapolis, MN.

The architect of the original Office building, Carl F. Struck, was born and educated in Norway. After immigrating to Minneapolis in 1866, he worked at several early secure offices in Chicago before moving to Minneapolis in 1881. Struck worked here for twenty years, doing many public and commercial buildings. Although the brewery Office is not as grand in scale as some of

the hole in the wall in front of me, and not on the film. Then I waited for something to happen – but that was it – slow pecking at the wall / went to the other office: this was the film with two action fig ure dolls manipulated simply: the way children play with their toys, in a doll's house. The story was familiar: A prison makes a poor mother a daughter on the condition that she agree to sew into gold. At the peak of her desperation, a little man comes out of nowhere and promises to do the job. To repay he asks for her firstborn. When the payday time comes, he agrees to annul the bargain if the mother's daughter guesses his name. The off screen voice screamed: "Casper Melchior, Balharic, and said all the names she knew, one after another, but to every one the little man said: "That is not my name!"

I heard loud music from above. High-pitched voices: Cinematic-angelic. Like in the TV ad for Britax Always. I went back towards the front desk, turned left on the stairs, climbed up, and then turned right in the dark hallway. The music was closer. It came from the big office to the left. I stopped in. No one there. I entered the office that had one entire wall covered with wooden bookshelves. There was a small group of people standing and crouching in the left corner and along the wall.



At the opposite end of the room there was a big table covered with sewing patterns. Three girls were standing behind it. Each held a pair of huge and shiny tailor's scissors. Seamsresses / stepped to the right from the door and leaned against the wall. No one paid attention to me. The middle girl held high above her head a pair of scissors that were bigger and somehow shiner than those on the left and right. She hit the table with the scissors, then raised them above her head then made them strike, cut and throw in the air a big piece of flimsy paper. The other two pairs of scissors followed. They were like a small flock of birds pecking on the sewing patterns, picking them up, and letting them fall down. The scissors were now legs, now beaks, now wings. They shone and danced and yawned. In an instant it occurred to me: that is how the scissors read the sewing patterns. By dancing, pecking, piercing, being, cutting. By flying through the tissue so delicate that it seemed like a ripple in the air. Yes, that's how they read it / thought. And I remembered my amazement at my mother's seeming understanding of the interwoven lines in the patterns pulled out from old Burdas. To me, this labyrinth of tangled lines, curves, arrows, dots, triangles and circles appeared like a text written in an esoteric language: a bundle of hieroglyphs a map unlike any other, in which the topographic features are not laid out, but instead stacked up. Only now I understood that only scissors knew how to read the hermetic writing, dancing was their reading. The music blasted. It seemed to me that I finally saw what I often had imagined.

Who imagined what? I am not trying trick you. As I write this, my intention is not to pull you into a guessing game about author's deesity. Of course, I am not writing a letter or a diary entry. I am trying to write about a performance piece, to approach it in a way that would relinquish the advantages that writing enjoys over performance, such as the privileged opacity of those involved in the process of reading and writing. The reader's himself always fundamentally anonymous writes Maurice Blanchot. He is any reader, none in particular, unique but transparent. But this anonymity does not come from the reader's concealedness, but from her losing of the self in the work. It comes only in response to the vital loss that takes place in writing. "If to write is to surrender to the interminable, the writer who consents to sustain writing's essence loses the power to say. And so he loses the power to make others say?" (23) How does witnessing a performance differ from the communication that takes place within the group of notifs? It would be too naive to assert that performance has the power to transform the community of fundamentally anonymous notifs into a "We." What loses anonymity in performance is the present itself. Once stripped of the protective shield of sameness, the present of the work affects both the future and the past. This notion became ever more important in my thinking about the work of Skewed Visions.

As I got acquainted with their work, I found it increasingly appropriate to put myself in the position of someone who is witnessing the performance professionally, writing about it with the advantage of the hindsight, and therefore necessarily missing it. In other words, as someone who adopts the comfortable position of a "Critical." Skewed Visions is the Minneapolis-based collective of directors, actors and artists committed to site-specific performance. Over the years, they have staged

4 Vladimir Moural
Estrogen Vermeil
Vladimir Abanov
Estrogen Meyer
Vladimir Sevcenko
Estrogen Corvati
Vladimir Cuzari
Estrogen (with Natalie Cuzari)
Samuel Beckert: Writing for Galaxie Groux
Press, 1984, p. 48

their pieces in warehouses, science labs, private homes, sidewalks. The resistance to concern that I felt in thinking about their performances arose precisely from the defining aspect of their work: the site. The installation of the civic is proper to traditional theater as much as are the stage props, proscenium, wings, back stage – all of that facing rows of seats in the house. Skewed Visions engage in a systematic, deliberate, and thoughtful upsetting of the theatrical setting, from the spatial conditions of performance to the distribution of roles (seated audience, moving performers) to the number of performers and audience members. Most of their performances are limited to an audience that can be as small as one, and rarely bigger than a dozen. They are rarely asked to sit down in comfortable chairs as they do in theater. Even when it happens, the setting is often arranged in unusual circumstances, for example, in the corner of a narrow walk, or in the back seat of a moving car while driving and performing are taking place on the front seats. Any attempt of writing conventional criticism of Skewed Visions' site-specific performances necessarily implies a violent act of imposing on it – and onto one's own perception and memory – the spatial relations utterly foreign to the kind of theater.

Their most recent site-specific performance, *Days and Nights*, was staged in the abandoned office building of the Grain Belt Brewery, located in the northeast part of Minneapolis. Like most of their other works, it consists of several distinct segments: *A Quiet Ambition*, created and performed by Charles Campbell and Chem Mecht uses the ground floor of the building and an assortment of texts, *The Hidden Room*, created by Gulgun Kayim uses texts by Bruno Sztetler and the upper floor of the building, and finally, the fairy tale Rumpelstiltschen provides the main storyline for one of two video works by Sean Fahay-Pegg entitled *Time for Bed*, which are projected in the offices close to the entrance to the building. *Site*, for Skewed Visions, is neither purely spatial, nor purely discursive, neither purely visual nor purely conceptual. For them, it is a complex structure that consists of walls, words, bodies, lights, objects, sounds, movements, memories, expectations, discoveries. But more than anything else, site is an imposition of temporalities. It brings together the multiple ways in which places, objects, words, and ideas can be experienced. Sometimes these are actual experiences, past and present, brought into play through performance, but oftentimes it is an evocation of the pure experiential potential of the site. A site always involves a multitude of different voices. Its heterogeneity is a permanent reminder of the downfall of the theological stage. In that sense, to write criticism of Skewed Visions' site-specific performance brings about the danger of forcing this multitude of voices into the homogenous mold of the proscenium theater.

Skewed Visions' challenge to the discursivity of theatrical performance invites a response that is not trying to re-state that same discursivity, it asks for different voices, different perspectives, and even different kinds of notation. Can I write a piece of music in response to this performance? Or choreograph a dance? Or write a mathematical formula? Or tailor a suit? Or diagram a play in a game of basketball? Writing seems as good a start as any other. I am not sure if I will be able to convey the voice of an aging secretary, a former employee of the Grain Belt Brewery⁶. In this article, fictional plausibility is just as important as the rules of theater and performance criticism (discussion of acting, costumes, stage design, etc.). By giving up on the task of passing a judgment on the performance piece, I also give up on the requirement of doing justice to it. In the responsiveness and irresponsibility of my response, I risk losing much of my perceptions and memories of the act(s) I witnessed. It is through that loss that I hope to summon the initial call I received from the work.

She tries to remember *Shonnos*, *Sheephanis*, *Loeong*. Her mistake is that she tries to recall all of the names she had ever heard all the names she knows. But then again, how does one remember what one knows not? The glorious dance of actions reminded me of my frequent daydream about the life of these offices after the end of the workday. What would happen, I wondered, if we tried to do something else, something different in our workplace? What would happen if we danced on desks instead of typing on them, if we organized chair races, if we played hide and seek in the basement and held screaming contests in the vaults? I even remembered when the daydreams began: the day I brought you to the office and watched you play with the ruler and pastel scrolls. An unexpected thought zipped through my mind. Look how she turns the very things with which we

weigh and measure into something that is weightless and immeasurable into play. It was not the question of monotony and boredom, as the office managers assumed. They thought they had a wholesome and healthy cure for painful back, aching necks, and clenched fingers: the Glencoe Recreation-Alleys.

I once daydreamed how the world of this office building might look at night, when the avariciousness, hierarchy, and fear were no longer there. Now it

6 See my article "The Space Specific Theatre: Skewed Visions: The City itself" in *TCR* 49: 3 (1) 181-194 (2005) pp. 95-100.

6 Grain Belt Beer was the beer-selling mind of the Minneapolis Brewing Company, which was founded in 1880 and changed its name after its great famous product in 1961. It is to the founding of Minneapolis Brewing Company, which eventually came to own the brewers' markets in the state and beyond, along with its 25 breweries nationally, the later brewing industry in the new state of Minnesota was driven by the influx of immigrants from northern Europe, particularly from Germany, and by the abundance of barley crop from the freely broken soil of the 18th and 19th century century there used to grow it. The state also had one owned by German immigrants. One of the most important was John Olin, born Assen, who founded his brewery in 1860 on Marshall Street at the settlement of St. Anthony, which later became one of the city of Minneapolis. Day after day he would stack the legs of freshly brewed beer in the horse-drawn wagon to the Mississippi, where he would stop and cool the beer in the cave on Hudson Island. In 1900 John Olin Brewing Company merged with three other local breweries, the Germania Brewing Association, the P. O. Henningsen Brewing Company, and the Heintz Brewing Association. John W. Orr became the president of Minneapolis Brewing & Maltng Company and Olin's brewery became the company principal plant. Two years later, the long mill log and saw mill were used in order to make room for a new modern facility. The new brewery, which took up three city blocks was completed in 1902, and soon thereafter installed charring kiln legs and some of Grain Belt's steepest imposing and colorful facades, which included the arch-shaped oval tower, was so it to embrace the four breweries that merged into one.

The 1907 renaming of the company marked the peak of its growth. A swift decline began soon thereafter, and in 1975 the business was sold to Heintz, Jakob, who to all appearances was not on a return schedule. He sold the Grain Belt brand name to G. Heintz Brewing Company of La Crosse, WI. The last batch of beer at the Grain Belt Brewery was brewed on Thursday, 25 December, 1975, when the brewery historian Michael R. Worcelator. The epitaph of Heintz was "Heintz never sold at auction everything that could be moved out from the brewery and the office building. Some forty workers never informed that they will sell the 20 persons in March 1976 because of the 100,000 cases of beer" that conceals that nobody really had to read and no one attempted to change during the times of industry Michael R. Worcelator. Being long time of Brewing unpublished manuscript, c. 1993.



In 1999, the city of Minneapolis purchased the brewery with its 400,000 sq. ft. building, which was being run by 2000 Minneapolis to provide the building. The 20-story was taken over on 18th April 2000, and subsequently renovated at its first of Days and Night a stage, the city was trying to set the office building.



seemed as if the afterlife secrets of the office building finally decided to reveal themselves to me. All I knew were the days of this place. Now, finally, I could see its rights.

As in their previous works, in *Days and Nights Skewed Visions* are rigorously following two basic principles: 1) theater, and 2) fragmentation. Theater: site-specific performance does not necessarily have to be environmental, in the sense of physical interaction between spectators and performers. Skewed Visions' performances are not aesthetic objects that create distance between themselves and their beholders, nor are they theme park like "experiences" in which the experience (customer) becomes the center of action. While abolishing proscenium stage in favor of sparsely polymorphous site, they preserve strictly theatrical division of space – even when "proscenium" is reduced to a few inches of space between performer and actor. It is precisely this simultaneity of physical proximity and representational distance that creates the unique tension of Skewed Visions' sites. This division of space that is not fixed, as in conventional theater, but instead flows together with the performance, dovetails with the second principle.

Fragmentation: each member of the collective creates independently their own segment of performance. There is no evidence of significant attempts to reconcile their different sensibilities, interests and creative procedures. In *The Hidden Room* GözIn Kayın continues her exploration of memory and historical trauma, Charles Campbell's and Clem Mach's *A Quiet Ambition* is a work about longing in his dutch video installation *Time for Bed* Sean Kelly-Pegg juxtaposes the consciousness of the locale and intelligibility of the fairy tale. The intersections are few but very precise. Charles Campbell performs both in Kayın's and in Kelly-Pegg's segments; in the former he plays Bruno Shantz's mythical figure of the father, and in the latter he narrates brother Grimm's fairy tale Rumpelstilchen, motifs of which are also present in both Kayın's and in his own piece. *Days and Nights* was performed over a five week period in the spring of 2006. Here is the schedule reproduced from the program:

Schedule	7:00 PM	8:00 PM	9:30 PM
Week 1 April 14-16	<i>The Hidden Room</i>	<i>Time for Bed</i>	<i>A Quiet Ambition</i>
Week 2 April 20-23	<i>A Quiet Ambition</i>	<i>Time for Bed</i>	<i>The Hidden Room</i>
Week 3 April 27-30	<i>The Hidden Room</i>	<i>Time for Bed</i>	<i>A Quiet Ambition</i>
Week 4 May 5-7	<i>A Quiet Ambition</i>	<i>Time for Bed</i>	<i>The Hidden Room</i>
Week 5 May 12-14	<i>The Hidden Room</i>	<i>Time for Bed</i>	<i>A Quiet Ambition</i>

The schedule indicates that the video installation is a hinge around which the two other pieces zig-zag. Because of their strict thematic and stylistic difference, the three segments/individual performances do not attempt to explain one another, to be together to piggyback on one another. Nor do they stand in each other's way. Instead, they serve as a background to one another. There is no clear beginning or clear end to any of the three pieces. While rigorously kept apart, this layering of performances creates an unusual sense of depth. This depth is not related to the chronological or narrative complexity. Instead, it can be best described as a temporal environment. The juxtaposition of the performance pieces within the single site creates a new sense of the past which is different from historical or narrative temporality.

What is this all for? It is as if they are trying to put their finger on the pulse of something long gone, something that is not there anymore, something extraordinary that took place here. Something terrible, even. Is it something that happened to those who once inhabited this building? However hard I try, I can't discern in these three stories what exactly it is that is so disturbing. It must be somewhere behind the stories, or in between them, hiding in the wings or behind the scenes. Only in this theater there are no wings and no back stage. Maybe it is not in the show, but in me. Perhaps it is something that happened to me? Is it something so common that I could not remember it? Deeper? Matchbox? What is the name? What is in the name? Is it something I did, but made it seem ordinary in order to be able to live with it? Baltheuz? Shortbe?



This intangible environment is in perfect symbiosis with the site. The temporal chart – the schedule of performances – is, as it were, superimposed onto the spatial floor plan of the building.

The front entrance, on the far left of the floor plan, leads to the small

lobby which opens on the left, to two symmetrical offices, and to the right: on two additional rooms. Behind the front desk and to the left there is a staircase leading to the second floor, and on the right there is another small office. Then follow the most distinguishing architectural features of the ground floor: on each side of the hallway there are three glassed-in cubicles. On the left, the hallway ends with a glassed-in closet and the basement passage. On the right it ends with a wall-high wall which opens up to the domed hall, the 1910 addition to the original building. Within the hall, which originally housed rows of desks, there are two additional glass offices and a vault on the extreme right.



How many times have I passed through this entablature of large windows and felt the gazes of middle-aged men, suddenly turned bachelors seated behind their desks. They would pore over my forehead, quickly skip my eyes, and continue to linger down my cheeks, lap, breasts



I would slip into the hall and plunge into the hail of gazes coming from the rows of desks. These gazes were different: not interrogatory and lingering, but quick, askew, hardly conscious looks of the women who would briefly lift their eyes from their paperwork. The gazes would hit my eyelids, hills, or my forehead, and quickly bounce back to where they came from.

The reason why I avoided the office building was, at first, anger and then fear of encountering voices from the past. I now discovered that of course there are no voices here. There are no sounds: no clatter of the typewriters, buzzing of fluorescent lights, clumping of the doors, rattling of the filing cabinets, telephone rings. Old buildings go deaf and dumb. There are no audible memories lingering in distant corners and cracks in the ceiling. The murmur of the past has left the place together with the people who worked here. Having lost their usefulness and protectiveness, the old abandoned buildings retain only their capacity of being seen. By giving themselves to the gaze they also reveal their hidden power to engage with it, to direct and shape the point of view, to obstruct or conduct the process of observation. So I entered the murmur of gazes. The time it was I who was doing the looking.

Campbell and Macht use the axial structure of the office building — a series of offices and cubicles lined in a corridor — in order to speak of desire. The mechanism of longing they establish in *A Quiet Ambition* is based on a simple dialectic: aspirations are used to level the power of attraction. A man and a woman. He and She engage in a series of failed encounters. They recite broken soliloquies that masquerade as conversations. The narrative themes of loss and obsession interface with the architectural structures of compartmentalization and repetition, separation and transparency. Slowly the utopian office architecture begins to yield the story of erasism.⁷

I make rounds through the building. Sometimes on my own, and sometimes with other spectators. I also look at them, and eagerly hope to see some of my former colleagues from work. They are not there. Strangely, now I can't recall their names. I spent years with them and now they are nameless, just like these strangers around me. What could their names be? Caesar? Melchor? Dr. Charles? Chem? Vanessa? Nathan? Tyson? Kate? Megan? These are the names listed in the program. The actors give up their names in exchange to Her/Father, She/Adela, Shop Assistant, Bruno Schulz, SS Officer, Mother, Pauline. Like in the fairy tale, only less cruel, it seems. What is the deal there anyway? There is a promise and a bargain. Strange bargain though: no equivalency there. First, the exchange of silver for gold. That's a massive gain. But then, get gold and give the newborn. Untranslatable loss. And then another unbelievable made the name for the baby. What would the little man, the maskin, do to the baby? Become his father? Give him his name? Instead of naming the baby, he is named. The fairy tale appears in all three shows. What else do these shows have in common? The masking, puppets. And baby. Maybe I should try to do what I did while I was working here: make lists, charts, and graphs.

A Quiet Ambition follows a very clear spatial arch: from compression to expansion, then back to an even more severe compression. The first scene takes place in the foyer of the off-ice building, the second in the small office behind the front desk, the persuasive scene is set in the vastness of the empty domed hall, and the finale in the vault. In between are the scenes staged in glass cubicles. Most of these scenes involve the pair of actors — He and She — but occasionally there are some that involve no action whatsoever, just ruminations. Campbell and Macht

7. Eisen architectural design must have a beginning, a middle and an end. "The work is with actual materials. It is in the Alabam Office Building."

It is rarely "most" begun, and the very highest of high buildings are commonly most come to an end. The spaces between form the details. That is, the form of the spaces contains a structure, a language, the form. It rarely falls into neat, superfluous or free, in which each part has a logical and necessary function to take as the beginning, the middle as the ending, and the superstructure is the main portion between the two. For the form and the lines cannot either singly or together form more than a small portion of the whole itself. So often, however, a slightly less defined reference to Aristotle's Poetics. There is an open discussion of architecture in terms of its nature. "The dignity of architecture is not an expression of pure architectural form, but a multiple, complex, forward state of materials employed. The setting of a simple story. We cannot, in our eagerness, show the number of offices housed within, any more than we can show the doors fed merely that makes the building their home, but we can at least begin with the bounds of reason and proceed with our architect as can be observed, as activity and as topology as we proceed with the structure of our form. It is in itself. But do buildings remain only with their features? Are they a sea, back and forth, capable of reflecting a story? In this highly detailed view of architectural narrative, the form of the building turns into the program and the rest of the structure becomes a background of sorts. But the message does not go very far.

Facade represents only one of the elements that participate in the making of complex architectural narratives. The early office building created in the case of the main research center, a concrete, a concrete impression of dignity, only activity and even "but" that was not the story they told. Architecture is not a narrative through space, nor through images. What is a narrative of an office building? In assembling buildings, not always, we first have to ask to whom they speak? Every architectural structure reveals itself and its intended use, but the building has to be understood, not only as a structure, but as a process by the great, those who are outside, those who dwell in it, who move between its walls. Those who are isolated by these walls, structures, and whose presence are protected by them. The building is a social space, for the purpose of office space is equipped a complete room with actual narrative. In order to understand the new tale, we should turn our point of view in very degrees, in relation to building a facade and look at its facade. There we can find a large, standing in one's position to the high points of the building, to the facade of the building, vulgarly, instead of unity, separation, instead of activity, division, or strength, weakness, instead of truth, complexity. It is enough to see one of them, a very simple example: the Sereno House in Chicago designed by Louis Sullivan, erected in 1890. 2, 10m down in 1907.

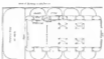


Facade bases an assessment of the building on the Alabamian architecture of its facade. The building was beginning a inside and out, and its design is structural for the great view of inner contained to the outside of the facade, which is a complex within the facade part. The window space is a single and "action" the plan is controlled in a way of the facade as an important element of the design. The facade of the structure is sufficiently indicated in the ornate facade and beyond. Finally, the whole has been carried out with a minimum of a facade, being an appreciation of the problem, when a not only was to find a work as a facade as a "face" (but which we often look for in the structure of a facade, which is

John Rowley who began his career as a taxidermist at the American Museum of Natural History, signed in the book *Taxidermy and Museum Exhibition* that a museum exhibit has to tell a story and therefore, that museum architecture has to facilitate the staging of natural history narratives. For that purpose, he designed not only habitat groups, but also museum halls.

His architectural ideas eventually made waves in San Francisco's California Academy of Sciences, which was "the first museum in the world to contain exhibit halls designed solely according to the basic principles of the habitat doctrine." (Wonders 140). Rowley was, however, not the first to come up with the idea of modular enclosures. It is impossible to ignore the similarity of his museum hall floor plan with Louis Sullivan's Chicago masterpiece and its provincial echo in Carl Shick's office building.

The morphology of a museum or the office building and the museum design hall seems together with the functional disposition. Whereas the glass walls of the office buildings lead to the sunning glass fronts of outdoors, the habitat doctrine invites the spectators view from the outside looking in. What are about the habitat groups and exhibit halls? The nature made both infinitely close and infinitely distant, the wilderness out open and exposed. He is an anatomy class, to the integrative gaze of the spectator. The deep air moves from verticality of the bronze. It is in the strong light. In short, the spectacle of nature. The men enter in the spectacle is the best part. In the natural history museum, the exhibit and will depend relative to the human arena. The gladiators has been replaced by a taxidermist. Looking among these of stage gladiators was William Temple Hornaday, an autodidact zoologist, a biologist, hunter and taxidermist. Instead of empty tanking the animal skins and then stuffing them with eggs, straw or sand, he developed a system which is, as Wonders puts it, he "took the skulls and bones out of wood, and then attached them to wooden frames which he covered with cloth to give the museum look." (Wonders 114, under added) 81



By enclosing dead animals with lifelike gestures, Hornaday transformed taxidermy from an ultimately false tradition to a new art form" (Wonders 117). Hornaday's sculptural approach to taxidermy was perfected by his student Homer R. Dill, who in 1914 created one of the largest zoological exhibitions, the Lower World Cyclorama at the State University of Iowa. The exhibit featured around 100 birds, which presented the rich bird life on the Lower World in the Pacific. The cyclorama was designed that not only by its scale, but also by Dill's adherence to the Augustus principles of display. A firm believer in the union of science and art, Dill founded the laboratory "Taxidermy and Plastic Art" at State University of Iowa. So, by transforming the skinned animal from an ornamental piece of furniture into a work of art, Hornaday and Dill have effectively endowed these spectacles with what Thierry de Duve calls the "operative statement" of the "specimen." 82



Not surprisingly, Marcel Duchamp's last work *Étant donnés*, a permanent installation at Princeton's Museum of Art, can be seen as, among other things, a gesture towards the numerous look-in-ness of the readymade/puppeting habitat doctrine in the museums of natural history across the country. The beholder is invited to peer through the crack on an old Spanish door. Behind it, a stake is a wall with the large opening which seems to give another space, a hidden room. This strange region of interior visibility is a landscape that encloses a nude female body exposed to the intrusive gaze of the spectator.

As if in *Étant donné*, it seems that Duchamp adopts the position of the early taxidermist, who constructed domains as the site of pure visibility. "Everything is mine to see," writes de Duve: "in the glowing hole of the wall, the bride, the jural the cross, Duchamp's words, it is not, because my whole visual field." However, in the process, Duchamp also avoids the mechanism of attraction that is at the center of voyeuristic-pedagogy. De Duve, again: "Just as I caught in my trap or about that I have allowed, to be the axis of the viewer, there is nothing to see of the more since the bride turns her head away and the vast market takes from my view." (De Duve 1996: 111, cited in the original "Withdrawal from view" abstract). In the very act of self-exposure, the bride takes in her uninvited gaze in the exact counterpart in the dead bird's anatomy, at home in the doctrine. For what is more unusual than a corpse regarded as a living animal? The gaze put in the commanding position of nonreciprocate that is an object, is the viewer himself, what he sees and his own desire and fantasies, which come alive at the cost of the very things that are at his feet. In this way, Duchamp outlines the strange double life of these live objects: nowhere, the bio-organic life of the decay and the absence thereof, in the dead matter of the thing." 83

But However, the deadness of matter is deceptive. In the "Treatise on Tailors' Dummies," Bruno Schödl, clinically concerned behind the fantastic figure of his father, discovers the secret life of dead matter which is, according to him, best exemplified in the wax figures, dummies, and dolls. Starting from the dramatic that "there is no dead matter" because "lifelessness is only a disguise behind which hide unknown forms of life," the father starts his program of second Demigogo to summarize as Poldi and Pauline: "The Demigogo was in love with his comrade, superb, and complicated materials, we shall give our priority to trash. We are simply enchanted and enchanted by the cheapness, shabbiness, and inferiority of material." 84

"Can you understand," asked my father, "the deep meaning of that weakness: the passion for colored omelet, for paper-milchke, for dametemp, for oakum and seaweed. This is," he continued with a pained smile, "the proof of our love for matter as such, for its fullness or porosity, for its unique mystical consistency. Demigogo, that greatest master and artist, made matter invisible, made it disappear under the surface of his life, on the contrary, low is creating its resistance, its clumsiness. We like to see behind each gesture, behind each move, its inertia, its heavy effort, its beatific awkwardness." (Schödl, 62)

The actor dressed in peignoir rants about matter and life as he carefully removes the silk stocking from seamstress's leg. It is like a prayer to the foot. The seamstresses giggle and pulled a long piece of light cotton fabric through the office on the second floor. As if they are trying to spread a sewing pattern across the entire second floor of the office building. *Office business.*

81 Gary Winters, *Habitat Doctrine: Upland Aids On view 1970-1980*, 1985, p. 10. From 1989, p. 7.

82 George Osage, *The Lower World Cyclorama*, Wonders University of Minnesota Press, 1929, p. 122.

83 Walter Benjamin, *The Arcades Project*, Cambridge Harvard University Press, 1999, p. 523.

84 Bruno Schödl, *The Sleep of Dymphna*, in *Genes & Networks*, New York: Pantheon, 1977, p. 68.

85 The abstract language involved in de Duve's text is mostly collected in a private form. This is a domain's boundary which from the beginning of the 30's already, from the fact alone only the appropriate terms into the present context. The new ground is small, the being over, in the last in light of the dawn-gate's closed state at 1.00 before the end, on the fact, in a 2000-01, Duchamp's age, his secret on his name, his portrait, an impression of his life after the fact, a full, complete, or even his later, and into his own, his own, the greatest out that he not appear. On the individual, Henry Regenstein determines on the portrait, and the fact that give that concerned a starting point. Schödl, 111.

86 Thierry de Duve, *Excess of the Recognized: On Levels of the Museum*, in *The Duchamp Effect* (New York and London: Oxford and Maria Suvini and Helmut-Nikon, Corbis, pp. MIT Press, 1995, p. 8).



In *The Hidden Room*, Gülgün Kayrak weaves together a set of narratives that at first appear unrelated: motifs from the collection of stories *The Street of Crocodiles* by the Polish writer Bruno Schulz; historical accounts of his death and the posthumous discovery of his wartime musings; and the Brothers Grimm's fairy tale *Rumpelstiltschen*. These narrative strands are inseparable from the nondiscursive components of the performance, the second floor of the office building.



Even a cursory investigation of the floor reveals a significant difference in the architecture of the two levels of the building at 1215 Marshall Street. The compartmentalization on the ground floor is contrasted by the processual structure of the second level. Here, instead of being stacked up, the offices are connected by a system of passages, out of seven rooms, five are directly linked by doors. One does not need the hallway in order to get from one side of the building to another. If the architectural narrative of the ground floor is that of taxonomy, then that of

the second floor is cybernetic. It permits multiple passages and shortcuts, it invites consideration of a number of different pathways and lines of entry and escape. It conceals instead of displaying. Whereas the architecture of the ground floor promotes hierarchy (one-way, observer-observed), the second floor facilitates lateral/thru networking.

the fabric dances through the rooms and finally wraps around the throne of the solitary queen. Conrad? Harry? Strange, it makes sense that just like the scissors, the fabric is a puppet. What can be a puppet? I wondered as I followed the actor dressed in a penguin who now scratched his an injured back now wanted like a madman. What can become a puppet? I made up a list.



- Scissors dancing on the table
- The sewing patterns that the dancing scissors throw around. They are puppets, puppets.
- A doll attached to the body of the dancer.
- A chair moving across an empty room. We see it through the wide open door.

"In one word." Rather concluded, "we wish to create man a second time—in the shape and semblance of a

- tailor's dummy (52)
- Huge wave of white hair flowing from the ceiling in one of the offices. The sea seemed cut off with golden scissors.
- A piece of meat the man pulled out from a book right after the scissors dance.
- A long piece of fabric that runs from room to room, wraps around the doorframes and walls around furniture and bodies.
- The tailor's measuring tape the birdman swallows and then pulls out from his mouth. Is that the mouth the stage of a miniature puppet play within the play? If the tape that comes out from the mouth can be seen as a puppet, can't the same be said about the other things that end up in the oral cavity turned into a miniature theater? Tongues. Are words also puppets? Or should I find myself to material, tangible things, saliva, crumbs of food, spitwaters, chewing gums, dental work, false teeth.
- If the puppet can conceivably be an object that we can fit within our body, can it also be an object that is moulded on it? The first scene upstairs begins with a mummy-like figure in a plaster cast. The cast is not a costume. It is a doll in the shape of a cocoon.
- Bit by bit, the human figure emerges from the plaster cast: first a finger, then another finger, then the hand, and the hole grows bigger and bigger. Very much like the hole on the wall in the film *I saw downstairs*, if the plaster wrapping can be conceived as a doll, can't then an element of puppetry contained in all walls?

Marlene Carrubell and Macht focus on the window as the key architectural element of the ground floor. In *The Hidden Room* Kayim puts pressure on the door and the notions of opening, connection, circulation. The performance begins in the small office across the hallway from the staircase, and then circles through a series of passageways. She flings open as many doors as possible and invites us to look at the depth of the space through multiple doorframes. To great effect, she stages multiple images, the most memorable of which is the trolley in the finale of *The Hidden Room*. This pronounced use of doors calls attention precisely to that architectural element which is negated by the door: the wall. Not surprisingly, the wall is the point of intersection of the three narratives that Kayim uses in her performance. First, Schulz's fiction is dominated by the figure of an ethereal father, slowly withering away within the cracked and moldy walls of his home. Second, ironically, during the war Scout, who made a living as an art teacher, himself became a strange captive, he painted murals in the home of the Gestapo commander of his hometown of Drozdycz. Finally, *Rumpelstiltschen*, the fairy tale that involves both tale-spinning and imprisonment, provides an elaborate allegory about Scout's life and death.

and there was a whole lot of good cheers, spinning, whirling, dining



Deep in the woods, the manikin danced around the fire. And he sang



Today I bake
 Tomorrow I brew my beer
 The next day the queen's only child will be mine
 Not even the circus stilt knows
 That Rumpelstiltschen is my name *

When he is finally named, he stomps the ground with his right foot so hard that his leg sinks in it and then he pulls his left leg so hard that he tears himself in two. Now that's called the dance of radical gestures. It is the dance of the manikin, the puppet.

Skewed visions are singularly aware of the intangible residues of space. The most important among these intentions is the simple fact the space in which we live, through which we move, which we use, enjoy, or dislike is always already claimed. There is no such thing as undisturbed territory when it comes to spatial propertyship. The land has been thoroughly measured, mapped, marked, and divided by walls visible and invisible. I thought that architecture might be able to tell us something about the walls, something that would help us understand these ceaseless claims of space. Sure enough, I discovered that like dance, geology or agriculture, architecture is not interested in spatial aspects of space. But the law is – and not only in regulating property claims, but even more in finding the rationale for its own existence. Probably the most radical view on the proximity – even identity – of law and land comes from Carl Schmitt, the leading jurist of the Weimer Republic who eventually tried to provide legal justification for Nazi rule in essays such as *"The Führer Protects the Law"* (1934) and *"German Jurisprudence in its Struggle against the Jewish Spirit"* (1936). In *The Nomos of the Earth* (1990) one of his most acclaimed post-WWII works, he argues against the long-standing understanding of the Greek word *nomos* as *norm*, regulation, or law, and instead insists that the proper meaning of this concept of immeasurable significance for western legal tradition is tied to the notions of land appropriation and land distribution. He takes as his etymological point of departure *nomos*, the root word of *nomos*, which holds the double meaning of "to divide" and "to pasture." Starting from this pre-Socratic sense of *nomos* Schmitt comes up with a number of conclusions whose consequences are not just of linguistic or literary, but of legal-historical importance. For Schmitt, *nomos* is the basis of the European idea of state-building in all of its aspects, and as such "best suited to describe the fundamental process in the relation between order and orientation" (87) and "the immediate form in which the political and social order of a people becomes socially visible." "Appropriation and division, order and orientation: it seems that statecraft and the construction business have one thing in common. In particular," Schmitt writes, "nomos can be described as a wall, because, like a wall, it, too, is based on sacred orientations. The nomos can grow and multiply the land and property: all human nomos are 'founded' by a single divine nomos." Then he adds, intriguingly, "It surely is significant that nomos can refer to a scale or succession of notes, i.e. 'to a musical order'" (71). More penetratingly than any scholar of architecture, language, or

All images used in the article are for Bruno Schulz's wall sewing and Laszlo Moholy-Nagy's photographs below were taken at one of the Minneapolis Sewing Community or are directly related to it. Many thanks to Minneapolis's Public Library, Minneapolis History Society, MSP Architects and to Siegfried Vachon. The archival material comes from the two dress studios, and the photographs of the participants and of the site as it looks today come from Siegfried Vachon. The archival research presented in this article does not in any way inform this work on Days and Nights, indeed, I want to do both very often side by side. This experience led me to think of it as a project as immediately after the first issue I would like to thank Mann Barnea and the editorial and technical staff of the journal for their patience with this article.

- 3 Maurice Bishop, *The Space of Lissabon*, in Ann Smart, London, University of Nebraska Press, 1989, p. 183.
- 4 Anne Sexton, *Transformations*, Boston, Houghton Mifflin Company, 1971, p. 24.
- 5 Carl Schorn, *The Nomos of the Earth in the Intermediate Law of the Jus Publicum Europaeum*, J. G. L. Ulmer, New York, Yale Press, 2003, p. 70.

6 Siegfried Tschumi, *Architecture and Disjunction*, Cambridge, The MIT Press, 1989, p. 123. The passage comes from the essay, *Iconology of Architecture*, which Tschumi also refers to in his book, *Architecture without Subjects*. In fact, I would argue that it is not by writing by means of architectural notation. Already Laszlo Moholy-Nagy expanded the notion of the programmatic aspect of architecture to include any movement prescribed by a three-dimensional volume in time that can might happen to be. The grid on the plan led to a guide floor plan that results in an elaborate choreography of movements. This is the example Moholy-Nagy provides in his book *Vision in Motion*.



Tschumi recognizes that in architecture "program plans the same as a narrative - other domains" and presents his projects such as La Villette as "open-ended or eye-programmed, the programmatic content is filled with calculated disjunctions and interruptions, making it so easy to imagine in which each image, each event of visual events is very context" (205-6). In that sense, Days and Nights makes the floor building a "fragment of the city" that is fundamentally de-programmed. Whereas the long narrative program of that building was literally or practically to indicate the program in the pure exposed lines of the site-specific performance. In that sense, the building itself picks the state of the de-programmed material. Bruno Schulz's fiction, who not being able to walk, had to be collecting wool, beads and ultimately limited stuck in the state of becoming-walk. These two examples provided an important corrective to Tschumi's de-programming shows not to be very context of the situation, but to be very limited in its content. Each volume is event subject to substitute. Performance to writing?

music, this politically compromised and ethically dubious legal theorist establishes a connection between norms and notation.

The common reading of architectural notation suggests that it does the same to space what writing does to language: by dividing, it articulates. We are comfortable reading floor plans semiotically, like maps, where lines indicate distances and directions, therefore connections and continuities.



Upon a closer look, we will see that in an architectural floor plan the line serves a double function: it designates both division and connection. Let's compile that with the sewing pattern here, each line indicates a cut, a series of needle stitches, which open the way for the thread that forms the seam. This notation tells us that plan indicates not only spatial, but also temporal organization: it points to the other meaning of the word plan, that of a series of actions that unfold in time. The ground plan is the program for raising the structure off the ground; as it were. And furthermore it is an outline of possible uses of the space thus produced. It is precisely through this prescription of actions and movements that architectural notation invites that which is unforeseen. Bernard Tschumi is completely justified in his radicalization of the programmatic aspect of architecture: "A building is a point of reference for the activities set to negate it," he writes, and adds: "A theory of architecture is a theory of order threatened by the very use it permits. And vice versa."

All of this disquietude seems to come out of nowhere. It is astonishing how little there is that remained. When I entered the building that night for the first time after so many years, everything seemed so small. Memory distorts space, makes it bigger and lofter. I felt like Alice after she ate the mushroom. Once I got used to the measure of things, I had hard time remembering what door led where, and I had no idea what some offices were used for. And I used to know the piece like the back of my hand. The actors led me into the building and left me there. I wish I could see it with their eyes. I wish I could see me with their eyes. Who are you, old lady? Caspar? Melchor? But that is not the source of strangeness and mystery. Maybe it is not something I did. What did it something I could do but didn't?



The empty building is like a blueprint of itself. Can I follow this grid, like hopscotch, to hop and dance and cut my way to the past?



Unlike Kaym's previous works, *The Hidden Room* abounds with surrealistic imagery. The spoon dance, staged in the dining room, is the counterpart to the seasons dance: it is highly reminiscent of Magritte. The piece of meat that Bruno Schulz character pulls out of an open book could be easily seen as a homage to Dalí. And all of those mannequins in empty rooms unmistakably point to de Chirico.



This unexpected surrealism is not a superficial addition to the iconography of performance, but emerges from the deep affinity between Schulz and the surrealists. In the nineteen-thirties both Schulz and André Breton were interested in the hidden life of the matter. In his *logos du cristal* Breton wrote that "there could be no higher artistic teaching than that of the crystal."

The work of art, just like any fragment of human life considered in its deepest meaning, seems to me devoid of value if it does not offer the hardness, the rigidity, the regularity, the luster on every minor and exterior facet of the crystal. Please understand that the affirmation is consistently and categorically opposed for me to everything that attempts, esthetically and morally, to found formal beauty on a willed work of voluntary perfection that humans must desire to do. On the contrary, I have never stopped advocating creation, spontaneous action, matter as the crystal, non-predictable by definition, is the perfect example of it. The house where I live, my life, what I write, I dream that all that might appear from far off like those cubes of rock salt look close up!

Crystallization is life of the matter as seen from Paris or Côte d'Azur. Seen from the provinces of Eastern Galicia, the life of the matter takes the form of rot. "Treatise on Tailors' Dummies"

ulminates in the thesis on "a fantastic fermentation of matter" that Schulz names generation equivoque. This species of beings were creations resembling, in appearance only, living creatures such as crustaceans, varanosaurs, ophiolopods. In reality the appearance was misleading – they were amorphous creatures, with no internal structure, products of the insatiable tendency of matter which – equipped with memory – reverts from form of habit the forms already accepted. [] These creatures – mobile, sensitive to stimuli, and yet outside the pale of real life – could be brought forth by suspending certain complex colloids in solutions of kitchen salt (86)

his "pseudofloors and pseudofloors" sprouted in the rooms which are sometimes forgotten. Unvisited for months on end, they wilt, neglected between old walls and it happens that they close in on themselves, become overgrown with bricks, and, lost once and for all to our memory, forfeit their only claim to existence" (87). For both Schulz and Breton, the salt symbolism is related, significant, to the same three things: house, life, and writing. It is highly desirable if Breton's life – and his works – ever accused the sublime life of the matter that he so desired. This matter is much more than with Schulz. And unfortunately so. Trapped in what Third Reich blandly dubbed "Eastern Territories," Schulz was summoned by Felix Landau, the Gestapo commander of Drobovych, to paint murals in the children room of his villa. He painted fairy tale scenes, including jester(s), a queen, and a horse and carriage, as well as landscapes and nonfigurative ornaments. As so many fantasy protagonists, he could live as long as he spun his tales. Then, on 19 November 1942 he was shot in the street by another Gestapo officer during the massacre of Drobovych Jews. The murals remained unfinished. After the Red Army took over the city, the villa was nationalized and divided into several apartments. The murals ended up in a kitchen pantry in one of the apartments, partially concealed behind several layers of whitewash. There, they remained forgotten until February 2001, when young German documentary filmmaker Benjamin Geissler entered this hidden room. In May of the same year, a small team of experts from Yad Vashem, the Holocaust Martyrs' and Heroes' Remembrance Authority, entered the pantry and took a number of murals to Jerusalem. A fierce debate ensued in Polish, Ukrainian, Israeli, and German press. The Yad Vashem murals were kept out of the view of the public ever since. Some of the remaining murals were shown in an exhibition organized in Poland. This is one of them:



It is a depiction of the fairy queen, which, presumably, resembles Felix Landau's mistress Gertrude Segel. The mural is sketchy and unfinished, and it seems that it could any moment erode and seep off the surface on which it was painted, just like that "lower form of fauna" that sprouts in stale atmosphere of forgotten rooms.

Schulz's art is the art of the place. That place is not Galilee, or Poland, or eastern Europe, or Israel. And it is definitely not Paris, Moscow, Berlin, or Chicago. Not even Warsaw or Lvov. It is the poetry of the provinces. And even that environment is too disturbing for Schulz's feeble creatures. His art is endemic for the deepest recesses of the small town, for the corners withdrawn from uses and gases of everyday life. This art flourishes in places of greatest anonymity, in "corners full of old junk," a dust-covered "top of the wardrobe" in

"the farthest, ultimate cul-de-sac" [] a dismal spot, beyond which one could see no further" (77), in "hollow niches, nests of deepest, fuffy darkness" (82) in "those charmed, many-reflected forests of amice" where "darkness begins to degenerate and ferment wildly" (117). These places of "half-baked, undecided reality" (108) shrink, the walls draw closer and closer until they come to adhere to the skin. This is the poem of the new anthropology. In The Hidden Room, the father is perched below the ceiling, screaming like a bird. A leather lether, a becoming-bird lether. The bird is in the grid. He howls: "Can you imagine pain, the dull imprisoned suffering, hewn into the matter of that dummy which does not know why it must be what it is, why it must remain in that forbiddingly posed form which is no more than a parody!" (84). And: "Have you heard at night the terrible howling of these wax figures, shut in the fer booths, the awful chorus of those forms of wood or porcelain, banging their fists against the walls of their prisons?" (85). These silent howls are the voice of matter, the noise that sounds off at the edges of discursive notation. They slash through language through narrative, and in that dance out them open. Have you heard at nights. Days and Nights, the terrible howling of the walls?

Did not Days and Nights, despite my attempts to relinquish the rules of conventional criticism, provide the notation for this text? It makes me ask: Is there such a thing as idea-accuse writing? And answer in the same breath: Yes, all of it! Should I go ahead and write this encounter or winged performance to Duchamp's sociopolitical definition of architecture as: "the association of logic and pain, intensity and elegance, concept and measure," and then add a note in brackets that would provide another phrase for the discussion that would erode, and erode, and so on? Do we really need to go that way?

F. André Besson, *Mag Lowie*, Tr. Mary Ann Caws, Lincoln University of Nebraska Press, 1987, p. 11.

g. To my knowledge, the best survey in English of this extremely interesting oeuvre can be found in Denise Proulx, article "Felix Szulz: Aesthetics of national identity and the Shoah," *Journal of Drobovych*, published in East European Politics and Society, Vol. 17, No. 4, pp. 622-653.

International Festival is an open, collaborative producer-artist network between artists and performers oriented by Tor Lindqvist (Stockholm) and Milica Selindberg (Belgrade). Since 2004, international festival has launched several projects with its primary objective of opening artistic creativity in Europe and other countries of knowledge production on the European and outside both viewers and performers. Festival's principal focus is on interdisciplinary processes and multidisciplinary projects including a performative public square, a university, various events, and a number of other educational projects. International Festival is currently designing and building a network structure for the next edition titled 'festival in East Austria'.

International Festival je otvoreni, kolaborativni proizvođač-umjetnički mrežni projekt između umjetnika i performerica. Ispu su osnivači Tor Lindqvist (Stockholm) i Milica Selindberg (Bjelina). Od 2004. god. na International Festival se izlansiralo nekoliko projekata uključujući javni prostora, univerzitet, različite događaje i brojne druge edukativne projekte. International Festival trenutno je dizajnira i gradi mrežnu strukturu za svoju sljedeću izdanje pod nazivom "festival u Istočnoj Austriji".

Pia Jani Malmström is the managing director and founder of the festival Hertz festival and Helsinki cultural festival Helsinki - Cultural Festival.

Pia Jani Malmström je voditeljica festivala Hertz festivala i helsinškog kulturnog festivala Helsinki - Cultural Festival.

Gea Zerler is founder and artistic and the visual director of festival for Theatre des Gestaltungen und Künste in Zurich, Switzerland. Together they organize the *Sozialfeldforschung*, the historical factors of the Swiss-German festival.

Gea Zerler je osnivačica i umjetnička i vizualna direktorica festivala za kazalište i umjetnost i festivala za umjetnost i umjetnost u Zürichu, Švicarska. Zajedno su organizirali *Sozialfeldforschung*, historijske čimbenike festivala u Švicarskoj i Njemačkoj.

Leonardo Kovacic is a graduate in philosophy and philosophy since 1999. He has worked as a journalist for various local and national journals. He is also a translator from French and Italian into Croatian. He is the artistic director of the agency directed by Jean Baudrillard and Jan Zdzienicka, architecture & philosophy by Jean Houllier. He is also a director of the Third Programme of Croatia Radio and programme coordinator of Trieste area at the Multimedia Center in Zagreb.

Leonardo Kovacic studirao je sociologiju i filozofiju. Od 1999. radi kao novinar i publicist za razne domaća i strane časopise i časopise prevodi i suraduje na mrežnoj je stranici *Journal of Architecture* i *Journal of Architecture*. Od 2004. radi kao prevodnik i suradnik na izdavačkim projektima Hrvatskog Radija, kao suradnik programa *Transkulturelno Multimediale Zentrum* u Zagrebu.

Jan Rozema is an ecologist, theatre director, actor and dancer. He is a holder of a comprehensive and also special education, which are very strong in Europe. He is also working in the field of water management and political theatre, developing research in media and research in art schools. He is currently living in Paris (Performer ngkolahorumi new Rozema in France).

Jan Rozema je novinar, kazališni redatelj, glumac, plesač i autor izvedbenih performansa. Ima posebne i posebne prednosti koje se odnose na vodu i Europu. Također je aktivno uključeno u ekološki i politički teatrologijski rad, razvijajući istraživanje u području medija i istraživanje u školama. Trenutačno živi u Parizu (Performer ngkolahorumi new Rozema in France).

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Goran Sergej Prasad is a manager and a lecturer in the Academy of Drama Art and Zagreb, programme coordinator of the *Cheer in the Spring* and *Zagreb*, the director and actor in the play *Alvin Young* (1999-2000) and one of the founders of the project *Alvin Young* - *Cheer in the Spring* (2000). He is active in the performing arts collection *BAKSO* (www.bakso.hr).

Goran Sergej Prasad je menadžer i predavač na Akademiji dramske umjetnosti i Zagreb, programski koordinator projekata *Cheer in the Spring* i *Zagreb*, glumac i režiser u drami *Alvin Young* (1999-2000) te jedan od osnivača projekta *Alvin Young* - *Cheer in the Spring* (2000). Zanim se uključuje u projekat *Alvin Young* - *Cheer in the Spring* (2000).

Goran Prasad is a theatre director, performer and coordinator of the Centre for Drama Art (CDA) educational program *Highways of Knowledge*. He is also a member of *Alvin Young* and *Alvin Young* (Kazalište i umjetnost).

Goran Prasad je kazališni redatelj, glumac i koordinator edukativnog programa *Highways of Knowledge*. On je također član *Alvin Young* i *Alvin Young* (Kazalište i umjetnost).

Enel Hevazi is author, performer and director of *MISS MOBILE WE ARE ALL MARLENE DIETRICH NOW* - Performance for schools in Zagreb. Together with Enel Hevazi and PUPILLA, PAPA PUPILA and THE PUPILLES - REDDISTRIBUTION. He has written a book on Jan Fabre *Jan Fabre: The Doctrine of the Chair* in the magazine *Artforum* (Paris, 1994). Published also in *Quadrant* (Paris) and *Staveland* (Paris). He is also a member of *MASKA*, which is an artistic publishing, production and education based in Lugano, Slovenia.

Enel Hevazi je autor izvodila (teater) i redatelj performansa *MISS MOBILE WE ARE ALL MARLENE DIETRICH NOW* - Performance for schools in Zagreb. Zajedno s Enel Hevazi i PUPILLA, PAPA PUPILA i THE PUPILLES - REDDISTRIBUTION. On je napisao knjigu o Janu Fabru *Jan Fabre: The Doctrine of the Chair* u časopisu *Artforum* (Pariz, 1994.) koja je objavljena i u *Quadrant* (Pariz) i *Staveland* (Pariz). On je također član *MASKA*, koja je umjetničko izdavaštvo, produkcija i obrazovanje zasnovano u Luganu, Slovenija.

Bojana Kancler PhD in philosophy and performance theory. She is a member of the faculty of Arts, Department of Sociology. She is a member of the editorial board of *MASKA* magazine. She has published numerous articles and books and lectured throughout Europe. She is author of three books, among them *Phenomenology Body* (Ljubljana 1998) and *Dangerous Connections: Body, Philosophy and Reason in the African Tradition* (2004), and is also active in performing theory with Ivana Brčić, Pia Jani and Owen Dunne. She is collaborating in an international network of performing arts in Lugano.

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